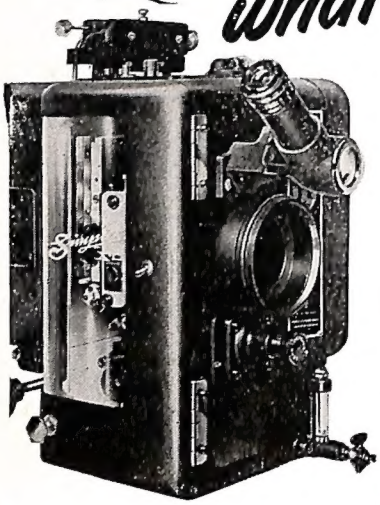
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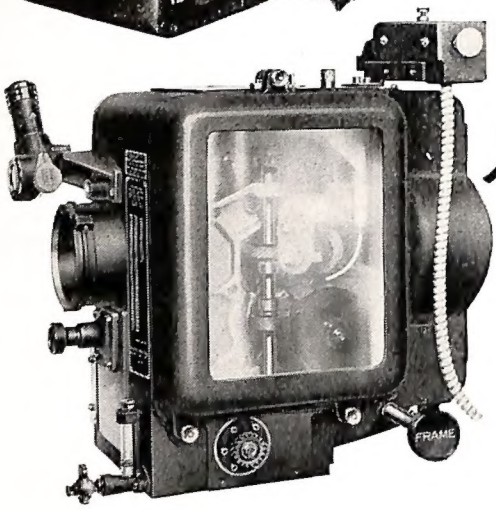
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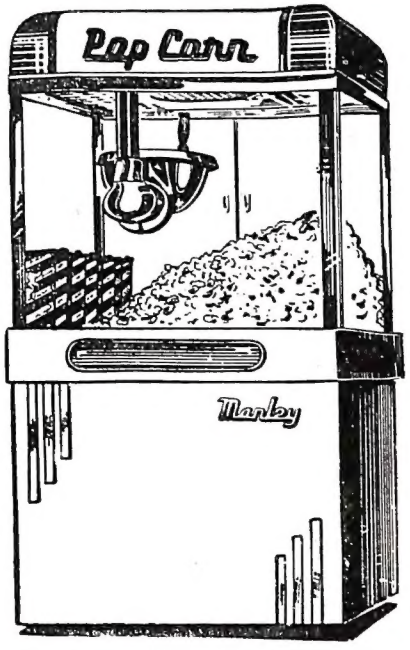
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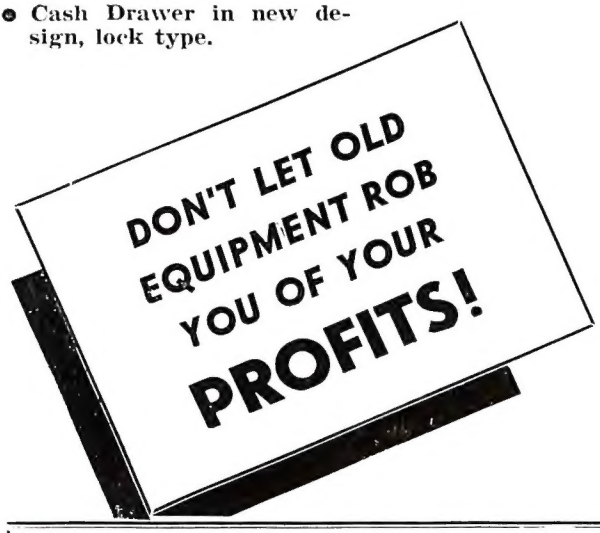
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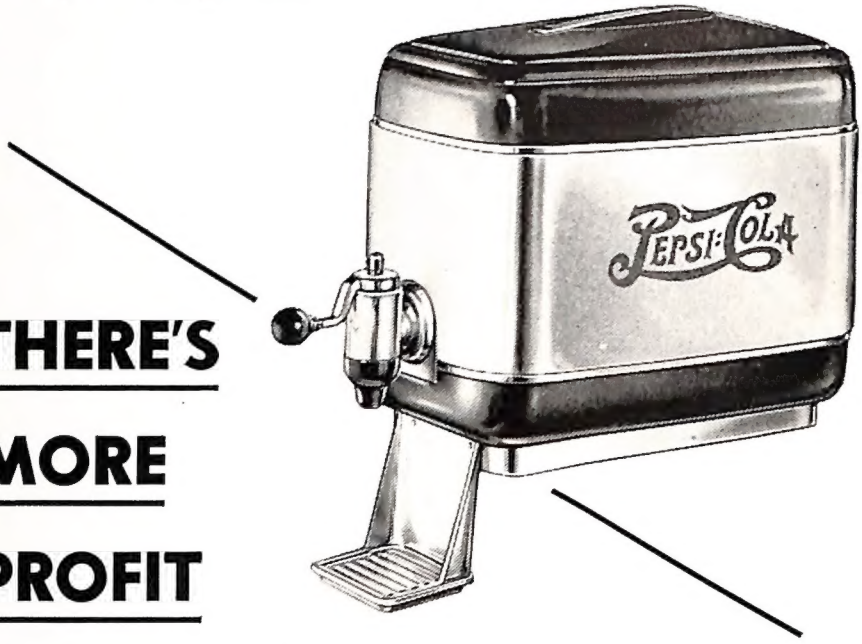
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Foreword

Here we go again.

Last year we acted on one of the long-time favorite suggestions of N. A. Taylor—that Canada ought to have a film Year Book and that we ought to do the job. Nat, president of the Canadian Picture Pioneers this year, predicted that it would find a warm welcome. We thought he was being carried away by his admiration for accomplishment, especially if it's Canadian.

So we did it—and the response was our most flattering experience to date. It won many columns of newspaper comment and attracted dozens and dozens of praiseful communications from ladies and gentlemen whose approval would be cherished by persons more talented than we are. The Year Book found its way to the business and Canadiana shelves of many, many public and private libraries throughout the world.

We had hoped to get this edition out in an earlier month than we did the one of last year. We didn't. But we have much more information in this one and we hope that you will think enough of it to put it beside the first. They will, we hope, be the printed records of what will in time become one of the finest industries of its kind in the world—in one of the finest countries in the world.

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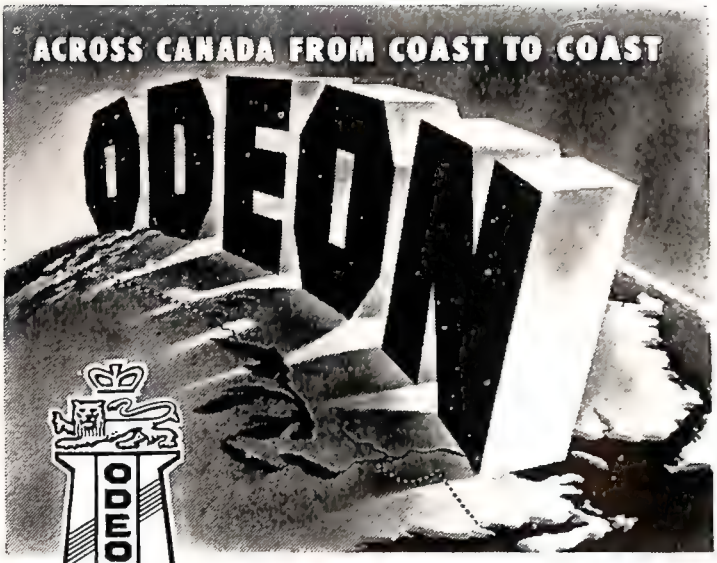
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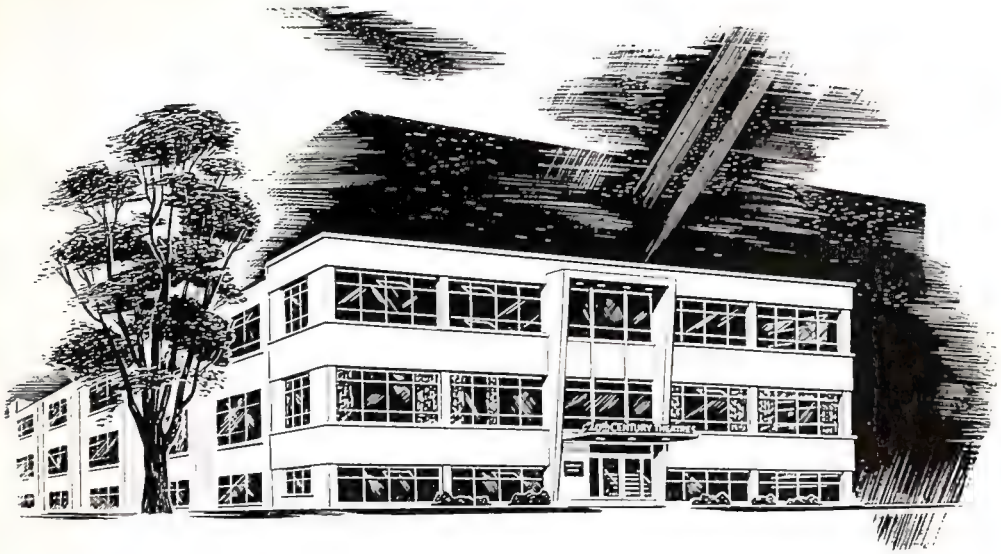
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Introduction

The question of who invented the movies or any phase of them is less important than the fact of them being what they are.

In 1895, before movies escaped from the limited exhibition of the peep-box to the American screen, W. K. L. Dickson, an associate of Edison, said:

> *"From what conceivable phase of the future can the movie be debarred? In the promotion of business interests, in the advancement of science, in the revelation of unguessed worlds, in its educational and recreative process, in its ability to immortalize our fleeting but beloved associations, the kinematograph stands foremost among the creations of modern inventive genius."*

Canadians were connected with the first commercial showing of the film on this continent, while soon after others led the way in making it a part of our national life. The story was told in the first edition of this Year Book and stirred such interest that I felt more material of that nature would be welcome. And appropriate.

After about its third decade the motion picture, mechanical in origin, began sharing the public's affection for popular entertainment with a basically electrical medium, radio. Two decades after that both had been combined technically and artistically in the creation of the greatest rival of each, television.

Perhaps now, at the beginning of this great new epoch in the history of the motion picture, would be the time to record here the story of Leo Ernest Ouimet of Montreal. Now 75, he was young when the motion picture was young. He was not only a Canadian film and film-theatre pioneer but the innovator of a phase of exhibition now universal and the first on this continent in several others.

In examining his life we shall also see something of his times, during which the motion picture rose from the carnival to the cinema cathedral.

The following pages also carry information about others, some of whom preceded Ouimet, and this should broaden and deepen the picture of the past. It is not a bad idea to present this picture while it belongs in History rather than Antiquity— if you will accept the distinction.

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TWICE in the past two generations the French spirit emerged triumphant—as it has several times in the history of the world and as all who know the Gallic character knew it would. In the darker days of its most recent struggle a statesman predicted that France, then in chains, would never again rise to its pre-war place among the nations. History laughs at his opinion.

The Gallic character is so strong that it thrives under any sun. The French, native or transplanted, are a people of great traditions in art, literature, science, gastronomy and courage. Their contribution, for instance, to the art and science of the motion picture in its beginning days and after is immeasurable.

The search for screen projection was conducted avidly in France. A number of Edison's peep-show Kinetoscopes, introduced in the United States and Canada early in 1894, had been imported into France and these provided the inspiration for the successful efforts there. Edison was not too enthusiastic about screen projection. Hundreds of his peep-box Kinetoscopes, on which there was no European patent, had found profitable markets and he believed that screen projection would kill the novelty and end the demand.

Jean A. Le Roy, who had long been experimenting in France, astonished a select New York audience of twenty-five in 1894 by projecting through his "The Marvellous Cinematograph" images on a screen eighty feet away.

On March 22, 1895 Auguste and Louis Lumiere, who conducted a photographic supply shop in Lyons, France, brought out their own Cinematograph, a combined projector and camera, and gave a commercial demonstration of it in Paris on December 28, 1895.

Francis Doublier, who passed on in Fort Lee, New Jersey in 1948, was assistant to the projectionist that historic night and had many times made public his recollections of it. The place was the Grand Cafe, the admission fee 20c and the show made up of 20 minutes of footage showing trains, street scenes, cavalry, etc.



LEO ERNEST OUIMET

In Paris in the summer of 1895 Thomas Armat and Eugene Lauste, the latter already experimenting with sound films, had thrown moving pictures on a screen in the cellar of a Paris cafe, although the Lumiere machine gave a better show. But Armat was on the right track, for he discovered the principle of the modern projector and his Vitascope, as it came to be known, was shown publicly at Atlanta, Georgia in September, 1895. Edison incorporated the Vitascope in his Kinetoscope, thus accomplishing screen projection and causing the abandonment of his peep-box.

The Vitascope-Kinetoscope was used for the first screen motion picture in a theatre. This was at Koster & Bial's Music Hall, New York on April 23, 1896. The movies were introduced as part of the vaudeville bill and ran about as long as one stage turn. This not only began the career of the movies as theatre entertainment but established the still existing film standard of one reel.

About 1900 a French magician named George Melies showed the way to a more flexible handling of the moving picture camera by using it for feats of magic. This led him to fadeouts, dissolves and lap dissolves.

Melies is also credited with what became known as the "transformation" picture, a technical lark that seems to have led to the montage.

In any study of the experiments which preceded the manufacture of motion picture equipment for everyday use the French have a major place. On April 25, 1864 Louis Ducos du Hauron patented a photography-projection system but the necessary materials were not yet practical. There was Etienne Jules Marey, a Parisian physiologist whose work in photographing human, animal and bird life in action advanced the filming of motion and influenced others, including Eadweard Muybridge of galloping horse fame.

These are but a few of the French who pioneered in the motion picture field and opened a path for others. The craft of the motion picture represents the contributions of men from many nations. That which the French gave is an integral part of its history.

The Lumieres, Du Hauron, Marey, Le Roy, Lauste, Melies and others were among the blessed tinkerers and sainted fools whose eternal experimentation endowed Mankind with a new world of art, entertainment and education. They did what man before their time never dreamed was possible. They harnessed the lights and shadows, captured motion and made them serve humanity.

The British also had their pioneers. A vital role in motion picture invention has been claimed for W. Friese Greene, a photographer, and for his associate, John Roebuck Rudge, a professional inventor. Robert W. Paul, a manufacturer of scientific instruments, using imported Edison peep-boxes as his basis, created a machine which projected films on a screen in 1895. This he demonstrated commercially in a theatre as the Theatrograph and he began making films to supply its purchasers.

London was also the scene of the first color films made without artificial or hand coloring, a process called the Kinemacolor.

Motion pictures today are woven into the daily lives of all people and their use or misuse will have much to do with the kind of life the generations of the future will know.

It is no surprise that Canada, a country of mainly British and French stock, should have a motion picture history which is almost day-and-date with that of the United States, with which it shares the American scene.

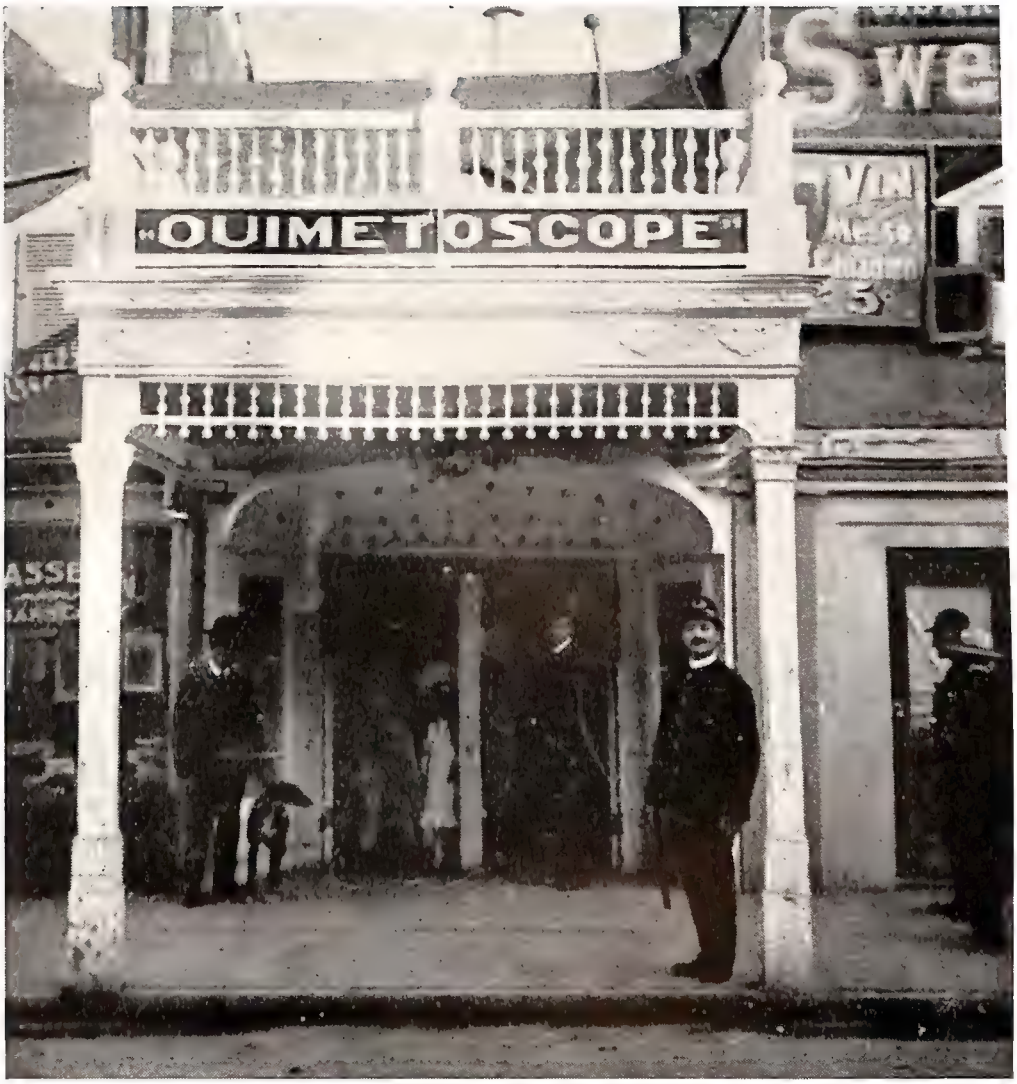
Canada, though it contributed hardly anything to the technical advancement of the motion picture, was—through Ernest Ouimet—first in at least one aspect of its presentation to the public as theatre entertainment.

SECOND REEL

THAT Canadian who is the racial brother of the pioneering French and the spiritual comrade of all who sought the same goal is Leo Ernest Ouimet, born in St. Martin, Laval County, Quebec on March 7, 1877—and still intensely alive to the possibilities of the camera and the future of the motion picture. A Canadian of Gallic origin, he more than any other of his fellow-countrymen, living or dead, established the motion picture as entertainment in the Dominion.

Ouimet started out, not in the Paris of France but in the Paris of America, Montreal. He laid the foundation of modern distribution in Canada. He was the originator of the de luxe motion picture theatre on the North American continent and says he played our first talking pictures. And he ranks among the first makers of Canadian films, for he photographed and processed his own newsreels.

Ernest—the Leo has long since faded out of common usage — was strolling along the main street of Montreal one day early in 1896 when he was attracted by a showing of moving pictures. It was in a space occupied by a shooting gallery, which had been divided so that the movie theatre would be 7' x 15', with the real wall on one side and a black cloth on the other. The charge was 5c and for this



The original Ouimetoscope, Montreal

The first Ouimetoscope of Ernest Ouimet, which opened on January 1, 1906 at St. Catherine and Montcalm, Montreal, and was the first regular movie house in that city. On the left is a gentleman and his dog, in the centre some patrons and on the right a policeman. It operated until May, 1907, when Ouimet wrecked it to build the continent's first de luxe movie theatre on the site.

the spectators were permitted to stand through about seven minutes of film chosen from 25 or 30 different subjects which were from 65 to 125 feet in length.

The exhibitors were Auguste Guay, an electrician with a Paris certificate, and his partner, Andre Vermette. They used a primitive Lumiere machine and the now-famed first Lumiere subjects—arrival of a train, pigeons being fed, etc.

When summer came Guay decided to concentrate on electrical work and the equipment and film were sold to the owners of Sohmer Park, an amusement area. There they were used to offer ten-minute programs free to mothers and children during the intermission of the vaudeville show in the 3,000-seat pavilion. The equipment and films were stored in a building for years after their use

ended and they disappeared when the park was destroyed in 1919.

The Guay-Vermette enterprise, carried on months before the one Edison gave at Koster & Bial's as the first theatre exhibition, was probably the first moving picture showing in Canada. The claim to this distinction was made frequently by the late John Green, who used Edison equipment and films early in June, 1896 at West End Park, Ottawa.

The Guay-Vermette show that Ouimet saw might easily have been the first North American attempt to make a continuous daily show pay. William Rock, later one of the founders of Vitagraph, ran a store show in New Orleans in 1896 and the same year T. L. Lally opened a Phonograph and Vitascope Parlor in Los Angeles. The first true motion picture theatre, however, was the Electric, opened in Los Angeles on April 16, 1902 and charging ten cents for an hour-long show. The celebration of the Fiftieth Anniversary of the motion picture theatre this year is based on it.

The first really successful continuous program show—or "grind house," as it is called in the trade—was opened by John P. Harris as the Nickelodeon, Pittsburgh in November, 1905. It exhibited The Great Train Robbery from 8 a.m. to midnight.

Ouimet, at the time he saw the amusement arcade show, was a mechanically-minded youth with an overwhelming curiosity and a great love for what are today known as gadgets. What he saw set him to wide-eyed dreaming and gave him a new interest which, even unto this very minute, governs his private life.

Ernest Ouimet is the dean of the motion picture in Canada. He is honorary president of the Quebec district of the Canadian Picture Pioneers.

On April 23, 1951, during the Canadian Film Awards ceremonies on the stage of the Odeon Theatre, Ottawa, he was presented with a scroll in recognition of his outstanding contribution to the development of the motion picture in Canada as an art-industry. And it was an old friend, Mary Pickford, who placed it in his hands.

The history of the Canadian motion picture industry can no more be written without Ouimet than the history of Britain without Churchill. Ernest is a beloved figure, knowing for sure what he knows and as kindly, humorous and outspoken as he was in the days when he was recognized throughout the young motion picture world as Canada's leading movie man. And Ouimet is just as enthusiastic as ever about exploring the possibilities of the camera.

In the years prior to 1904 Ernest Ouimet was an electrician at the Theatre National, a Montreal melodrama house. Movies were not uncommon. Programs, made up of any number of subjects, usually took about twenty minutes and were of a documentary nature—bees at work, etc. In 1903 Keith's was showing them as part of its vaudeville show. Before that movies had come to Montreal as special shows at Windsor Hall and Monument National.

The operators of Sohmer Park decided that movies, which had proved their powers of attraction at the stand opened with the former equipment of Guay and Vermette, would help cut the cost of entertainment. They arranged with Percy L. Waters of New York, a film dealer, to provide them and he sent his half-brother, Bert Fenton, to take charge. Ernest, eager to learn, was glad to buzz around Fenton and be handy. The Theatre National was closed on Sundays and Ouimet used that time to study Fenton's operations.

Fenton came from New York each Friday with new films and returned on Monday. Customs officers got in the way of unhindered passage and Waters decided to ship the films to Ouimet and let him run the show. That was during the winter season of 1904-5.

In the spring of 1905 a British cameraman, F. Guy Bradford, showed scenic reels in Montreal which he had filmed under the sponsorship of the Canadian Pacific Railway. Some 5,000 feet were run at a performance in Windsor Hall. Bradford, liking Canada and believing in the future of the motion picture, settled here and also pioneered with the new medium of entertainment. In November, 1905 he converted the Bijou, a vaudeville house on Lagauchetiere Street, to an exhibition, using films rented from Waters. But after three weeks he gave up what was the first try at establishing a regular movie theatre in Montreal.

In the meantime the Countess and Viscount d'Hauterive, mother and son, came to the United States with a group of hand-colored films based on French fables by La Fontaine and made by the Melies Brothers in France. The d'Hau-

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Karn Hall Ouimetoscope program

This is part of a program printed for a second theatre, also called the Ouimetoscope, which Ouimet opened in Karn Hall, a dance place. Both theatres were open at the same time for a short while only. Fred Howarth, shown here on Ouimet's right, had been with Sparrow & Jacobs and managed the Theatre Francais for ten years.

The films listed on the program were as follows:

1—Washerwoman and Chimney Sweep. 2—Miniature Theatre. 3—Niagara Falls in Winter. 4—Golden Gate Panorama. 5—Burglar's Surprise. 6—Human Butterfly. 7—Silver Wedding.

8—INTERMISSION

9—Spring Cleaning. 10—Bath of the Sacred Elephant. 11—The Bad Coffee. 12—From Socialism to Nihilism. 13—Illustrated Songs, "Down Where the Swanee River Flows" and "Does This Train Go to Heaven," sung by Bob Price. 14—Trouble in Basement. 15—The Czar. 16—Apple Thieves.

17—INTERMISSION

18—Eccentric Burglars. 19—Bicycle Rubber. 20—Wolf Trap. 21—Love Letter. 22—Frog Fishing. 23—Lost Collar Button.

terives lectured with their films before Montreal college and convent audiences in the spring of 1904. Proctor, looking for movies to match Keith's policy of showing a reel or two at every vaudeville performance, booked the d'Hauterives over his circuit and under his banner they played for four weeks at His Majesty's Theatre, Montreal in the fall of 1904. Sundays they worked in Sohmer Park. They had 8,000 feet of film, which gave them an eight-week stand.

Did the d'Hauterives show the first color films in North America? Ouimet thinks so. All the early color films were shot in black and white and each frame painstakingly colored by hand. The d'Hauterives had brought theirs from France, where art and photography were prominent. Over 100,000 frames had to be tinted to make a single print, the artist working with a brush and a magnifying glass.

In May, 1908 G. A. Smith and Charles Urban showed their Kinemacolor in London, England before an audience. Theirs were the first natural color films, made without artificial methods or hand-coloring, and they first revealed them on February 26, 1907. Color filters were necessary for their projection. The London showing was followed by one in the United States on December 11, 1909.

But camera-shot color films were many years away. In 1911 there was opened in Los Angeles the Kinemacolor Theatre, which featured scenes of flowers, birds and landscapes. The same year a show of color films, though indistinguishable at times, attracted interest at the New York Theatre Roof. Hand-colored films were still the best and in 1912 Gaumont offered two of them, *Bells of Paradise* and *The Lion's Revenge*.

In 1917 Technicolor made its first film and continued to improve its process until it reached its present position.

In the meantime other processes have reached the market, some of them outstanding for clarity and beauty, and it is now predicted that black and white will be a thing of the past within three years.

ERNEST Ouimet, while public curiosity grew about movies, continued at Sohmer Park. He was alive to things. With the permission of park officials he flashed a slide at every performance which identified him by name and carried his offer to provide film entertainment for concerts, meetings and so on. Among the other jobs this bit of enterprise brought him was a date to screen film at a benefit staged by Ottawa firemen. He chose Edison's first long film, *The Life of an American Fireman*, for the smoke-eaters and their supporters. It was 600 feet in length and ran for eight minutes.

Inspired by the business habits of the d'Hauterives, Ouimet rented an Edison-imported Passion Play and showed it to an audience made up of members of the clergy. During the early part he lectured but soon realized that his patrons knew more about the subject than he and stopped the verbal accompaniment.

In the fall of 1905 Ouimet took to the streets with his entertainment. A Montreal newspaper had contracted to handle the advertising of a soap concern and hired him to show films outside the stores which sold that particular cleanser.

His varied activities as an exhibitor gave Ouimet much personal advertising and did much to develop his future along hoped-for lines.

For instance, in the late Fall of 1905 some Americans opened a three-day stand of movies at the Monument National but the projector broke early in the first show and no one could fix it. An employee suggested that there was a man named Ouimet in the neighborhood who was sure to get it going again.

When Ernest arrived in the gallery, where the machine had been set up, the impatient audience knew him immediately as that man who was recognized for his interest in moving pictures and his way with the magic contraptions that produced them. Their relief was audible and it was then that he realized that he had become well enough known to invite steady patronage and stand a good chance of getting it. The time was now.

THIRD REEL

OUIMET'S desire of several years, that of operating a regular and permanent movie theatre in Montreal, was satisfied on January 1, 1906. He had continued to work at Sohmer Park and the Theatre National while carrying on itinerant exhibition but his new enterprise, one of historic importance in North America, changed all that.

On January 1, 1906 Ouimet opened his first Ouimetoscope at St. Catherine and Montcalm—so named at the suggestion of a reporter friend who had observed that everything connected with films seemed to have "scope" prefixed. It was in the Duperré, a dancehall that was also used for vaudeville.

The first regular movie house in Montreal, the Ouimetoscope caused a buzz in the barber shops and barrooms of the district, where he was commended for his effort and promised patronage personally by many if he could produce a new show each week.

So successful was the Ouimetoscope that its founder sought to establish a second with a similar name in another section, the idea being to use the same program as the first but a week later. Films for it would cost nothing, since in those days the exhibitor didn't rent prints with one-engagement playing rights but bought them for unlimited use. Ouimet rented Karn Hall, a dancehall above a piano store situated between Peel and Metcalf.

He engaged Fred Howarth, a Montreal theatre manager of wide popularity and fine personal repute who had managed the Theatre Francais, a top Jacobs & Sparrow house, for ten years. Howarth was highly regarded by members of the English press and his employment reflected Ouimet's theory that moving pictures, offered properly, could win the

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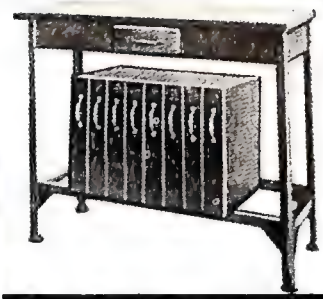
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The first de luxe movie theatre

The top picture shows the interior of the 1,000-seat Ouimetoscope, Montreal, erected as the first de luxe movie house and opened in October, 1907 by Ernest Ouimet. This is a matinee audience, many members of which had made use of the checkroom. Note the orchestra.

The bottom picture is of the lobby. The walls were made of China Ceramic. The panels on the left had Art and Music as their theme, while those on the right were drawn from the Drama.

Ouimet and Lubin



Ernest Ouimet (with moustache) shown at a meeting in Chicago, 1907 of the United Film Service Protective Association and the Film Importers and Manufacturers of the United States. It was the first meeting of its kind in the industry and a prelude to the great fight that was to come in a few years. The bald-headed man is Sigmund "Pop" Lubin, who has his own place in film history, while behind Ouimet is W. L. Milnes, manager of the Kleine Optical Company, importers of British and Italian films.

Edison's peep-show Kinetoscope, patented in 1891 but not displayed until 1894, was protected in the United States only. In 1896, through the incorporation of Thomas Armat's Vitascope projector, the Kinetoscope gave its first screen show. Because he lacked a European copyright, individuals on that continent imitated his machine or copied its principles in the race for screen projection. Armat and others demonstrated screen projection before 1896 using Edison films.

In 1897 Edison had already begun the patent battle that lasted two decades and held back the development of the motion picture. He extended the fight into every channel of the industry and the Chicago meeting, called by Edison representatives with the consent of the other producers, was to organize and control distribution. They informed those present—exhibitors and subdistributors—that they would be licenced more rigidly and were invited to apply for rights under the new policy.

A few years later the Edison interests organized the Motion Picture Patents Company, a monopoly pool which restricted production to nine licensees. Exhibition came next with a demand for a weekly royalty of two dollars from each theatre on the threat of preventing the use of patented projection equipment for which the operator had already paid. Then distribution was concentrated when, in 1910, the monopoly producers founded the General Film Company as their releasing structure.

General Films classified all theatres and charged leading houses from $100 to $125 per program. The prices graduated downward to $15 for store shows and itinerants. Rentals were standardized according to category.

That began the fight of the Independent producers and distributors, supported by the exhibitors, against the monopoly. Carl Laemmle, exhibitor and distributor whose Laemmle Film Service was in jeopardy, headed the Motion Picture Distributing and Sales Company, a counter organization. He had refused the benefits of the trust. Bison was the first company to make films independently and Laemmle, with his Independent Moving Pictures Company of America—IMP—followed and was joined by others. Later Laemmle founded Universal.

The fight lasted until 1917, when the United States Supreme Court ruled against the monopoly.

Ernest Ouimet, because he operated in Canada, was told at the Chicago meeting that he would be considered an exception.

patronage of the best people. But the Karn Hall experiment, which began the first week in April, wasn't successful and ended at the beginning of May.

In the summer Ouimet closed the Ouimetoscope, as was the theatre custom then, and remodeled it. He increased the seating capacity to 600, exchanged the kitchen chairs for theatre seats and created a de luxe atmosphere. It was here that he began his imitation of legitimate theatre operation—two performances per day, reserved seats and advanced prices.

The usual admission price to store shows was 5c. At the Ouimetoscope evening prices were 10c and 15c, with reserved seats 25c. Matinee prices were 10c and 15c but each program carried a coupon, which, "When presented at the boxoffice will be accepted on payment of 10c and will admit one lady and a child to any of the afternoon exhibitions."

This made Ouimet the first motion picture exhibitor in Canada—and probably the United States—to offer special inducements for movie attendance.

Then came the first challenge. In December Ernest's former employer at the Theatre National, George Gauvreau, who had sold out and retired, decided to return to business as a motion picture exhibitor. He made an offer for the property on which the Ouimetoscope stood.

This led Ouimet to organize counter financing that amounted to an enormous sum in those days — $70,000 for the property, $30,000 for the hotel licence

that went with it and $50,000 to construct a new Ouimetoscope. Why a new Ouimetoscope? Gauvreau, undiscouraged, had acquired the lease on some property three blocks distant and erected a hall, which he used for a theatre. This, seating 750, opened May 1, 1907. So that month Ouimet demolished his building and put a motion picture theatre in its place. It was the first building in Canada designed and erected solely for that purpose.

THREE months later—on August 14, 1907—the new Ouimetoscope opened. It was possibly the largest movie theatre on the continent and one of the first constructed to be just that. It was certainly the first de luxe movie house in America—and perhaps the world. The Strand, New York is commonly identified in historical accounts as having this distinction. That house, now the Warner, was the first big movie theatre to invade Broadway when it opened in 1914 with about 1,800 seats and a 20-piece orchestra.

But in 1905 the screen film, a decade after its birth, was emerging from tents and carnivals and moving into vacant stores, which used bedsheets for screens and kitchen chairs for seating. In 1906 these were being altered into permanent places of exhibition approximating in a small way regular theatres. By 1906-7 the more progressive showmen, such as Sigmund Lubin, were erecting large nickelodeons — but nickelodeons they were, grinding away day and night for 5c and 10c.

The Ouimetoscope was the first de luxe movie house in North America, the father of all the cinema cathedrals and lavish auditoriums that dot this continent today. It was the first to challenge the stage and offer movies in first-class surroundings and comfort at prices which enabled the average person to attend. It was a forthright declaration of faith in the future of the motion picture.

But there were no public ceremonies for its opening. "There was no ballyhoo," Ernest said. "I did not know much except to get some good reading matter in the theatre pages. The moving picture was not yet recognized as a grownup amusement, so no one could interest the mayor or any high civic representative—and anyway, opening Saturday, I was sure to fill up the place with no extra expense."

The Ouimetoscope seated 1,000, charged the high price of 35c for reserved seats, gave two shows a day and had a seven-piece orchestra which keyed its music to the six-reel screen program. The orchestra accompanied the singers who appeared with illustrated slides or during the two ten-minute entr'actes which divided the program. The tiled lobby had a checking service and candy could be purchased from the attendant.

The house lights were so controlled that they gave the effect of what are now known as dimmers when they went on or off. During the entr'actes the gentlemen, having purchased a 25c box of candy or a 15c bag for their ladies, would walk to the corner bar for a drink. Those who remained seated could read house organ with ads which featured L. E. Ouimet on its cover, identifying the handsome, moustachio'd enterprising him as "Fondateur des vues animees a Montreal" — "the first exploiter of moving picture shows in Montreal," according to Ernest's own translation.

At that time movies were being used as "chasers" in vaudeville houses. Had not Louis Lumiere himself but two years before the new Ouimetoscope mourned the passing of movies as public entertainment?

And so Ernest's venture was more than daring. It was astounding. There were things done in connection with it that later became part of standard theatre operations.

But the Ouimetoscope, which operated under that name until 1915, became a grind house in 1910. It had to drop its two-a-day policy in order to compete with the 5c shows which were many by that time. Now the Theatre Canadien, there is little left of its youthful glory except the initials, "L.E.O." which may still be seen in the centre of the proscenium arch.

Before we consign the Ouimetoscope to history and use it merely for reference, let it be observed here that it played a leading part in winning Montreal exhibitors the right to remain open on Sunday. It was Ernest Ouimet who led the fight, making the point—and winning it—that the Sunday closing law as it stood applied to legitimate theatres only.

And that is how it still stands.

Not until many years had passed did Ouimet return to exhibition. In 1935 he became manager of the Imperial, Montreal under arrangement with RKO,



Charles Pathe and Ernest Ouimet

(Left) Paul Urunet, USA general manager for Pathe Films. (Centre) Charles Pathe, in other days one of the best known names in the motion picture world. The great French producer came to America in 1914, when the Great War hampered production in France, and turned out the now historic Perils of Pauline. (Right) Ernest Ouimet, Pathe's Canadian representative.

which held the leases on a number of Canadian theatres and was controlled by Famous Players. The policy of French films exclusively proved a failure and Ouimet resigned in 1936.

In 1937 he became a Quebec government employee and that is what occupies him today.

FOURTH REEL

IT WAS Ernest Ouimet who opened the first film exchange in Canada. In May, 1906 Ouimet secured from Waters the right to re-rent the films shown at the Ouimetoscope and the store shows became his customers for what are now known as second and subsequent runs. Ouimet also provided a service for those who wanted film entertainment for private or commercial purposes, arranging for film, equipment and a projectionist. Edison projection machines were sold by him.

Ouimet acquired films for from one to four weeks at five dollars per reel and stored them in the cellar of the Ouimetoscope. This changed the distribution situation in Montreal, since exhibitors had been getting their programs from New York. The Waters arrangement lasted several months and ended when he decided against leaving his films in Canada for any length of time. There was a great demand for film closer to his head offices and more bookings to be had there.

Ernest then bought distribution rights from others, travelling to New York each week for new subjects. His costs were increased considerably when he was forced to buy new prints. With theatres springing up everywhere the wear and tear on prints made them almost unplayable by the time they got back to the exchanges. Regular patrons objected to poor prints.

The product handled by Ouimet came from Pathe, Edison, Kalem, Vitagraph, Biograph, Lubin, Selig and Essanay. Ouimet got about fifteen dollars per reel in Canada and about twenty-five bookings per program. The average show was two reels long and contained four or five subjects. The exhibitor rented six features and slides for the illustrated songs that divided the program. The show took about twenty-five minutes, with a five-minute break added to empty the house.

The exhibitor didn't know what he would play until he picked up his program at the railroad station, which arrived in a fibre-like box tied with a

leather strap. There were no stars and no trailers of coming attractions, although screen advertising by local merchants through the medium of slides was common. There was a considerable business in slides, a catalogue being available in which was featured the "Don't Spit On the Floor" type.

The new and cheaper form of entertainment was developing a regular patronage and though there were no stars and the screen carried no credits folks had their own favorites and were happily surprised when they appeared suddenly. This situation endured for some years. In the Maritimes, for instance, the girl who was later to be known to patrons as Mary Pickford was usually referred to as "Sweet Sixteen" and exhibitors, when they found that she was in the blind package, painted those words on a card and placed it outside the theatre to let the public know. Broncho Billy Anderson, really the first star, was another pot-luck favorite. Later the star system came in and still rules.

There were small posters available for display but these followed a pattern and were not directly related to the films being shown. Lurid lithographs of cowboy-Indian warfare and of a train rushing down on a mother with a baby in her arms were to be had and displayed again and again if one of the film subjects matched the theme of the advertising.

Ingenious Ernest found that he could blow up one frame of an action shot and have a painter trace the lines on a blank white one-sheet. The painter added color and this made a fairly attractive advertising piece.

Trick photography was new in those days and intrigued the public. A favorite shot was that of people emerging from a rose. These scenes were advertised as "Transformation Pictures."

Competition between producers grew as the market broadened and trade names were simplified and played up. Spoor & Anderson, the latter being Broncho Billy, became S & A, then Essanay. Kliene, Long & Marion was soon KLM, then Kalem.

EXHIBITORS in the Maritimes, which borders Quebec, were getting their films from Boston, the distribution centre for neighboring New England, when Ouimet came along.

A man named Mills was operating the Bijou Dream Theatre in Saint John, New Brunswick and a fire in it destroyed five reels of Ouimet's film. The exhibitor was liable for $100 per reel and so Mills, faced with a $500 debt, offered Ouimet his lease and equipment in payment.

Mills then toured with Mills Dog and Pony Circus. Later he returned to movie exhibition at the People's Theatre, Charlottetown, now F. G. Spencer's Empire.

Ed Auger, a singer of illustrated songs for Ouimet, was sent to Saint John to survey the situation, reported favorably and was appointed to manage the house. Ernest renovated it, shipped in new equipment and opened a branch exchange office.

This was in 1907. The Bijou Dream was the second movie house in Saint John, the first being the Unique, which had been opened by the Bennett Theatre Enterprises of London, Ontario, which begins to shape up in history as Canada's first circuit. Later F. Guy Bradford converted the Big Nickel, the Keith vaudeville house, to movies.

The state of the very young motion picture industry in Saint John at that time was typical. Moving pictures were beginning to boom, just as Ouimet felt they would when he saw the Guay-Vermette exhibition a dozen years earlier.

In 1908 P. L. Waters returned to the Canadian distribution field. Keith, whose theatres Waters supplied in the United States, demanded the same service in Canada. Waters therefore had a special interest in Montreal and became a competitor and customer of Ouimet at the same time. Then Waters and Ouimet made a deal, the terms of which required the latter to drop out of the distribution field. With his Saint John branch out of business, absentee operation of the Bijou Dream didn't pay and Ouimet sold it to Auger.

Auger later joined Bert Fenton at General Films, outlet of the film monopoly. Fenton, who had first come to Canada to show films at Sohmer Park, had returned here as Dominion general manager. Auger, who became an important figure in Canadian distribution, passed on a few years ago in the USA, at which time he was connected with RCA in an executive capacity.

LET us slip back to 1907 and examine the exhibition situation in Montreal It has some connection with distribution.

Competition was growing. George

Gauvreau, Ouimet's former employer at the Theatre National, decided he needed a special attraction for the movie theatre he had built two blocks from the Ouimetoscope. He obtained the rights to a phonograph-talkie arrangement being offered by British Gaumont and advertised this great attraction far in advance.

Miles Brothers had purchased in Paris a gramophone that could be synchronized with any projection machine. With it came twenty-five short subjects, each timed to last as long as a gramophone record. Miles Brothers couldn't make up its mind about marketing it in the United States and Ouimet, faced with Gauvreau's coming talkies, went after the outfit and got a bargain.

Ouimet got his talkie equipment almost a month before Gauvreau's arrived. But Ernest put the gramophone in full view of the audience, ruining the illusion and causing roars of laughter.

"If I had been sure of getting enough subjects to keep the machine going I would not have done that," he said. "As it was I couldn't afford to have talkies as competition."

Not long afterward Ouimet acquired the right to use the now-historic amplifier, invented by Emil Berliner in Montreal. Sound proportion was much superior to that of the phonograph horn and pleased the public.

The gramophone revelation caused the public to ignore Gauvreau's talkies. He tried to cancel the contract but was forced to pay $10,000, Ernest claims.

It is Ernest's contention that the talkies he showed in October, 1907 were the first successful ones in North America. The cameraphone of 1903, which synchronized film and phonograph records, was short-lived. Ernest Ruhmer's sound film was offered in 1904, Duetsche's Vitascope in 1905 and an English device in 1906 which recorded sound and scene on the same film. In 1908 Carl Laemmle tried to market in the United States Greenbaum's Synchroscope, manufactured in Germany, which he installed in the Majestic Theatre, Evansville, Indiana during the summer, the house being closed to vaudeville for that period. Edison, who had been led into pictures in an attempt to add something to increase the entertainment value of his phonograph, offered a phonograph-movie device in 1910.

De Forest's Phonofilm of 1923 is the basis of modern talking pictures. The first real sound-on-film recording was revealed on January 21, 1927 and on October 6 of that year Warners, who in 1926 had offered *Don Juan* with a synchronized score, presented *The Jazz Singer,* the first full-length film with music and dialogue sequences. In 1928 Warners presented *The Lights of New York,* the first all-talking feature film. Then the changeover to talkies began in earnest.

The ten years including and between 1905 and 1914 were the most important in the history of the motion picture industry. In 1905 the first continuous movie performance was established and by 1915 the United States alone had about 15,000 places where pictures were the entertainment. Today there are some 22,000 theatres in the United States and 2,000 in Canada. It must be remembered that a great many of the theatres erected since 1915 were designed to seat thousands of patrons.

In those ten years the fight for freedom of production, distribution and exhibition was carried on against the Motion Picture Patents Company, a monopoly patent pool formed by the producers which restricted distributors to those bearing its authority, limited the use of production equipment to licensees and forced exhibitors to pay a weekly royalty of two dollars for the right to use equipment already paid for,

The late Carl Laemmle, soon to become a producer, led the fight against the monopoly, which was ruled out of business by the United States Supreme Court in 1917.

ERNEST OUIMET returned to distribution in 1915. Charles Pathe, a great film figure, had come to the United States in 1914 and established studios at Fort Lee, New Jersey, undertaking the distribution of his own product on this continent, which had been handled by General Films. The Great War had hindered Pathe's French production and the government, recognizing that he was too old for service, permitted him to emigrate.

Ouimet arranged with Pathe for the distribution in Canada of the latter's productions. Pathe stipulated that Ernest must withdraw from the exhibition field and the Ouimetoscope was leased to others. The deal began January 1, 1915. Ouimet established Famous Films, which six months later became the Specialty

Film Import Company, Limited, with offices in major cities.

Ouimet's first release was the now-famous *Perils of Pauline,* in which Pearl White starred. The company distributed Pathe Gold Rooster Features, Harold Lloyd comedies, *Aesop's Fables* and *Topics of the Day.*

Specialty Films was Ouimet's most unfortunate venture. The 1921-22 season was its last and when it closed in the spring it had cost Ouimet $79,000. This in spite of the fact that in 1921 the Dempsey-Carpentier fight pictures, sold on percentage, yielded $52,000 in Canada for thirteen prints that were distributed in all provinces but Ontario and Saskatchewan, in which the censors banned them.

Regal Films absorbed Ouimet's company in 1921 while it still held $100,000 in booking contracts. Regal, as distributor of MGM films in Canada, was active until the post-war years but the name is gone now.

What defeated the Specialty Films? In those years most movie houses closed for the summer, air conditioning not being in use yet. Exhibitors saw no sense in continuing serials interrupted all summer. As for newsreels, the high American content killed interest in them. These were the most important factors.

The year 1921 was the blackest of all in the life of Ernest Ouimet. That year his son passed away.

In the fall of 1925 Ouimet became special representative in Canada of the Van Buren interests, whose product, formerly handled by Specialty Films, was

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being distributed by Regal. Talkies were coming in in 1928 and there was a retrenchment which led to the closing of Ernest's offices late that year.

He went to Hollywood in 1930, this time on business connected with his property holdings, returning to Canada in 1932.

FIFTH REEL

BETWEEN 1922, which was when Specialty Films bowed out, and 1925, the year he became the Van Buren representative in Canada, there occurred Ernest Ouimet's one real venture into production. The Laval Photoplay Company, organized by him, produced *Why Get Married,* a full-length feature, in Hollywood. The star was Andree Lafayette, seen previously as the star of a French version of *Trilby.*

Until *Why Get Married* Ouimet's production work had been confined to the shooting of Canadian newsreels, of which he was the pioneer. In 1908 he had established a darkroom in the cellar of the Ouimetoscope. The first Canadian newsreel, as distinct from Bradford's CPR scenics, was about the visit of the then Prince of Wales to the city of Quebec in connection with the Tercentenary celebration of that city. This reel, 200 feet long, has since disappeared.

The purpose of the Ouimet newsreel was to spur patronage for his theatre. He kept filming special events until 1910, using slides to carry the subtitles. The first American newsreel was issued by Pathe in 1909 and Ouimet inserted his clips to get a Canadian flavor. Before the Pathe newsreel photo-bearing slides about local happenings were used.

He dropped into semi-retirement for several years in 1910 because of illness and took it easy until his Pathe deal in 1914. One of his camera jobs was to film the construction of a cantilever bridge that started in Quebec and reached over the St. Lawrence, a two-year assignment. During a rest period the bridge crashed and sank like a stone. Ouimet saw the unfinished span go but he was on a tug two miles away at the time—and out of camera range.

The ruins of the Halifax disaster were photographed by him in 1917. He was the first cameraman to get there, the area being out of bounds under military law. His cameraman was barred so Ouimet rushed to the scene, used his influence and got permission to go to work. American newsreel cameramen arrived the next day and took pictures in 30 below zero. Their films were useless and Pathe used the Ouimet film.

Mary Pickford's presentation to Ernest at the Canadian Film Awards in 1951 was photographed by the newsreels and he went to a theatre to see it. "I made many similar shots of celebrities, starting with Sir Wilfrid Laurier in October, 1908," he said afterwards, "but I never had any occasion to be in any pictures. It was quite a feeling."

He still loves to tinker with photography. He is working on third-dimension and can show surprising progress, although war restrictions hindered him. One of these days, he is sure, Ernest Ouimet will prove that third-dimension photography for the screen is practical without optical aids.

STILL a resident of Montreal, his best friends are members of the industry to which he contributed so much. He has a great love for those who worked for him in livelier days. Some of these say that Ouimet, on several occasions in the past, was the victim of ingratitude and even perfidy but he, a sentimental and kindly person, has no bitter words on that score.

He isn't as hale as he used to be but his manner is just as hearty. He has the same French capacity for enjoyment of life that was his in those early days when barroom, barbershop, parlor and salon buzzed with conversations about the doings of that man Ouimet. Years ago he shared an apartment in Toronto with Archie Laurie, now manager of the Seville, Montreal, and Tom Daley, currently manager of Famous Players' University Theatre, Toronto, was a frequent visitor. On week-ends Ernest did the cooking and the kitchen became his sanctum. He would bear no trespassers and accept no assistance, not

even to the point of having an onion peeled by alien and unappreciative hands. The results were magnificent and Laurie and Daley would stagger from the table to collapse in happy heaps ecstatically murmuring praise of Ernest. Even now when they talk about those happy days they are in danger of drowning in their own drool.

Ernest's fine sense of humor is most often directed at himself. One of his favorite tales is about the time a Montreal girl came to him for advice about a screen career. She had had a walk-on part in a previous film. Ouimet considered that she would not photograph well and tried to talk her into dropping the idea and making marriage the most important thing in her life. What he didn't know was that a certain optical handicap of hers, noted by him, didn't show on the screen and she had a rare beauty when filmed. The next day a scout saw her walk-on part and searched for her. Her name is Norma Shearer.

He still has definite personal opinions about things. Central operation of a complete nature is making robots of managers, he says. And it is his opinion that the decline of the legitimate stage is due much to the lack of patience of the last generation, which couldn't sit through several hours of live entertainment. He doesn't like masters of ceremonies because they ask applause for actors before they deserve it. "They should deliver the goods first," says Ouimet.

History inevitably becomes personalized in its presentation. Great accomplishments are usually identified with one man. In the case of Canadian motion picture history, that one man is Leo Ernest Ouimet, whose faith in the future of films did much to establish and bring them to the envied position they occupy in Canadian life today.

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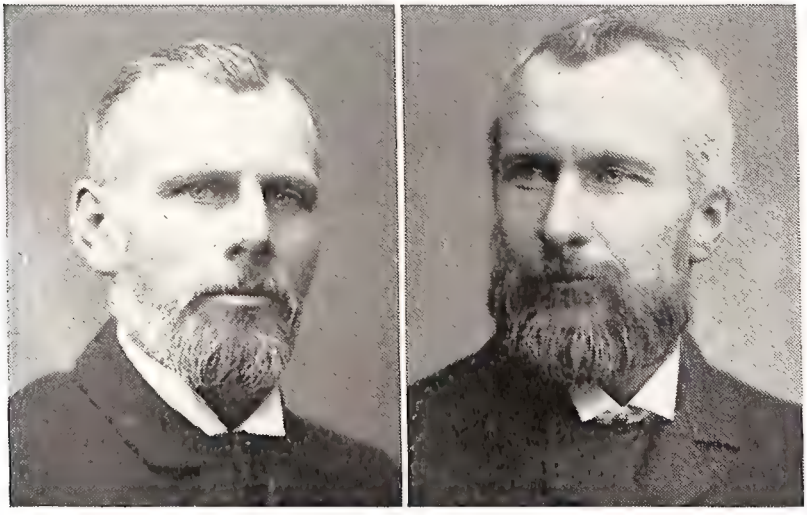
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At the Very Beginning

THE HOLLAND BROS. OF OTTAWA USHERED IN THE WORLD MOTION PICTURE INDUSTRY

(Public Archives of Canada)



ANDREW M. HOLLAND

GEORGE HOLLAND

THE Academy of Motion Picture Arts and Sciences plans to build the only movie museum in the world that will offer a look at the kind of gadgets devised by persons attempting motion pictures before screen projection came.

The most modern piece of equipment to be displayed will be an Edison Kinetoscope—one like those used for the first public exhibition of movies, which was given in the Kinetoscope Parlor of the Holland Bros. at 1155 Broadway on April 14, 1894. The Kinetoscope was a peep-show box into which the viewer gazed for a few minutes after inserting 25 cents. Long lines waited to see "the Wizard's greatest invention" and hundreds of similar parlors were opened in the next couple of years.

By the time Edison's machines were used commercially by the Hollands he had invested a total of $24,118.04 in their development, Terry Ramsaye says in his "A Million and One Nights," published in 1926 by Simon and Schuster, NY. The firm which had distribution rights paid him $200 each for them and they retailed at from $300 to $350 each.

With that commercial exhibition of the Kinetoscope the motion picture became an industry—the beginning of what we have today. "Both in England and in Europe the work of screen inventors began with the foundation of the Edison Kinetoscope," wrote Ramsaye, who searched records thoroughly when writing his two-volume work. Others have tried to establish priorities according to their land of origin. "But it was from that basic attainment of the Kinetoscope film that the magic screen of the whole world sprang."

Raff and Gammon were the agents for the Edison Kinetoscope when it was ready for commercial use. In Ottawa there were two enterprising brothers,

Andrew M. and George Holland, who sold typewriters, phonographs, storage batteries and other such new-fangled contraptions. They were made the eastern agents of the Kinetoscope and as such staged the first exhibition.

The Holland Bros. company, of which Andrew was apparently the senior partner and driving force, sold the first Kinetoscopes to reach England and France. In England Robert Paul duplicated them because Edison hadn't bothered taking out a patent, while in France the Lumieres based their search for screen projection, in which they preceded Edison by about a year, on the Kinetoscope. Thus began the film history of both those countries, states Ramsaye.

EDISON WROTE a letter to the Holland Bros. in Ottawa thanking them: "I am pleased to hear that the first public exhibition of my Kinetoscope has been a success under your management, and hope your firm will continue to be associated with its further exploitation." There is a story in connection with this letter. William Gladish, now of the Ottawa Citizen and perhaps Canada's best known film trade paper correspondent, received a facsimile of the original years ago from one of the Hollands. This letter came into the hands of Col. John A. Cooper when he was head of the motion picture association through means not clearly traceable at the moment. The Colonel was under the impression it was an original. After his retirement some years ago his successor presented it to Dr. William Kaye Lamb for the Public Archives.

This caused Lawrence Hisgrove of Ottawa to bring out a copy, apparently the last of quite a number which had been disposed of down the years. Dr. Lamb, the Dominion Archivist, made a comparison of Hisgrove's copy and the one in the Archives and found both to be facsimiles.

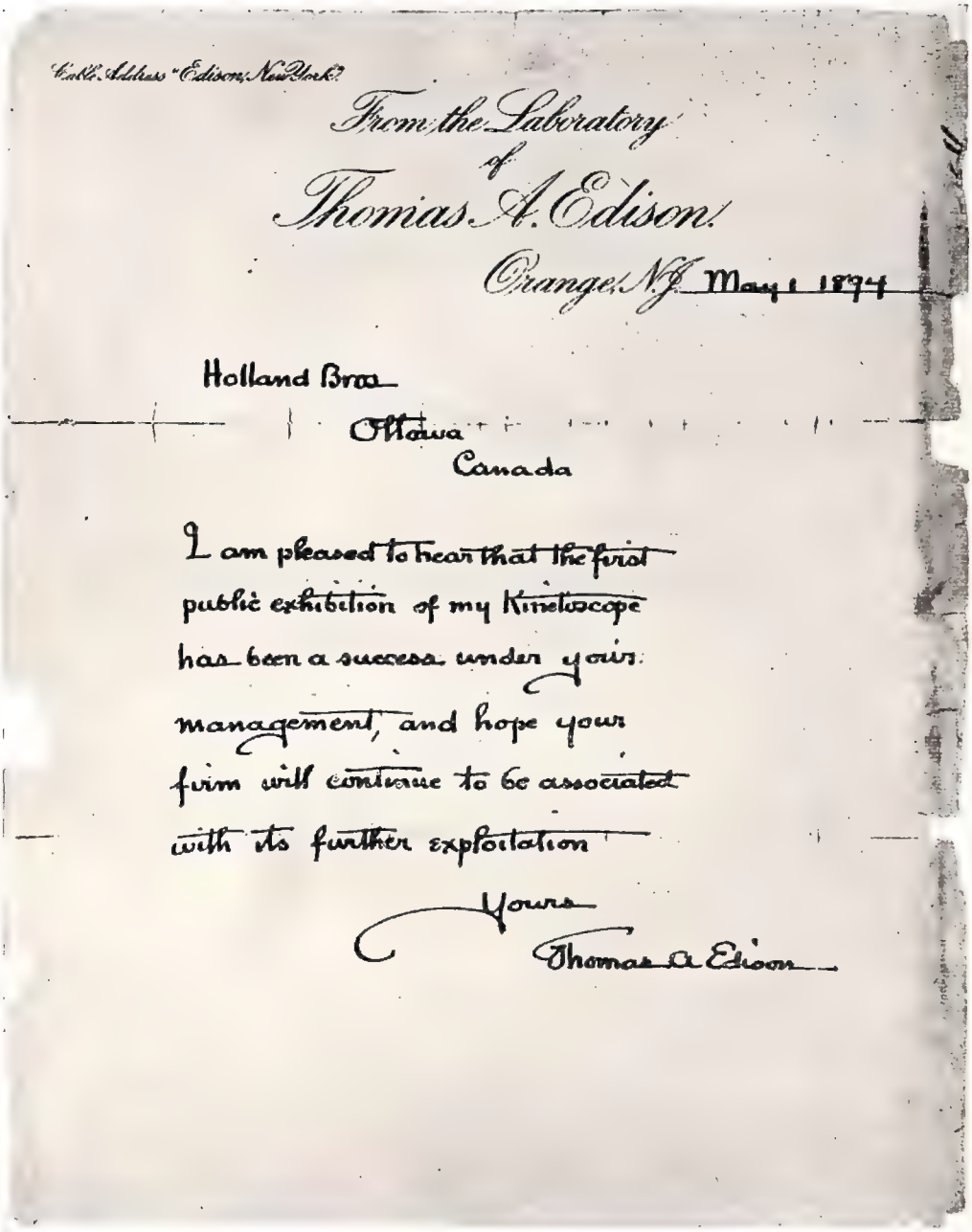
And so that raises the first question: Where is the original?

The facts about the historic distinction of the two Ottawa men in staging the first act of the motion picture industry



The First Type of Movie House

After the smash opening of the first Kinetoscope Parlor by the Holland Bros. of Ottawa, who gave the initial commercial exhibition of Edison's peepbox moving pictures in New York, hundreds of places like this one dotted the world. Then 18 months later in France and England and six months after that in the USA came screen projection. This is the Kinestoscope, Phonograph and Graphophone Arcade of Peter Bacigalupi in San Francisco.



Cable Address "Edison, New York"

From the Laboratory
of
Thomas A. Edison.

Orange, N.J. May 1 1894

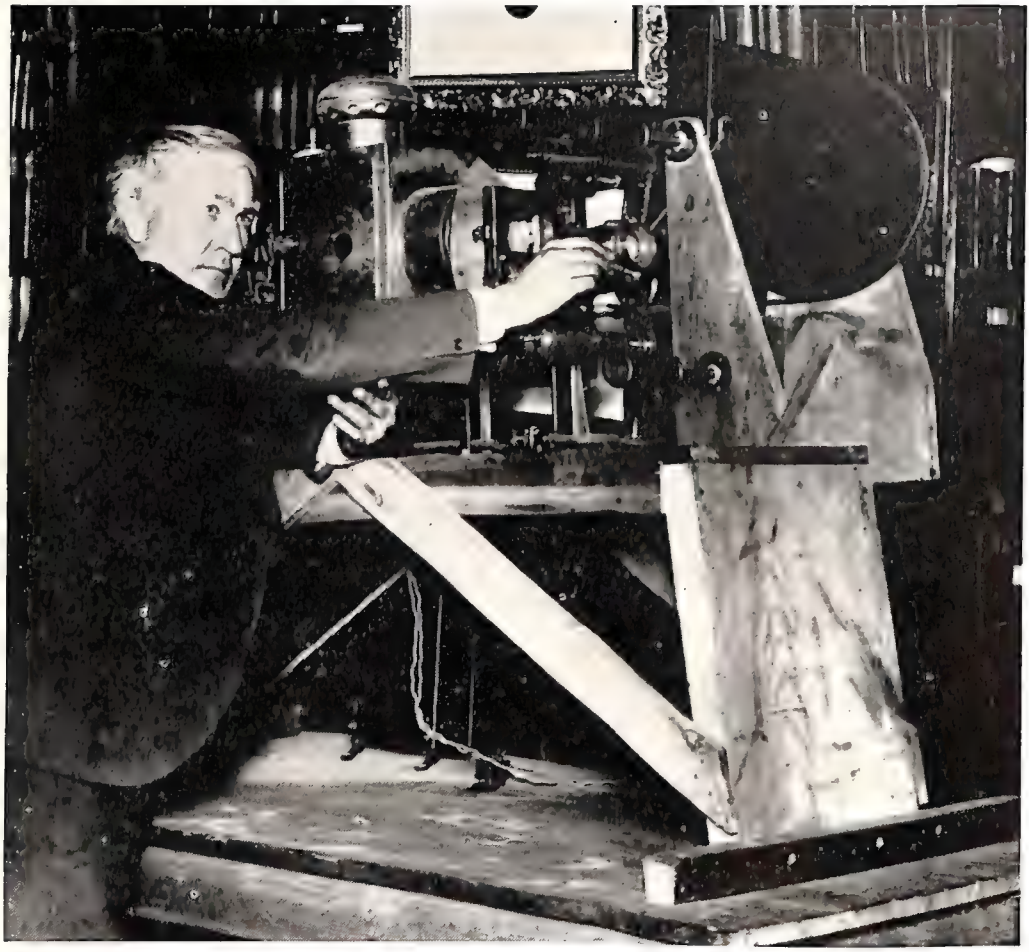
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Yours
Thomas A Edison

(Public Archives of Canada)

". . . the first public exhibition . . ."



(Thomas Alva Edison Foundation, Inc.)

Edison and projector — about 1895

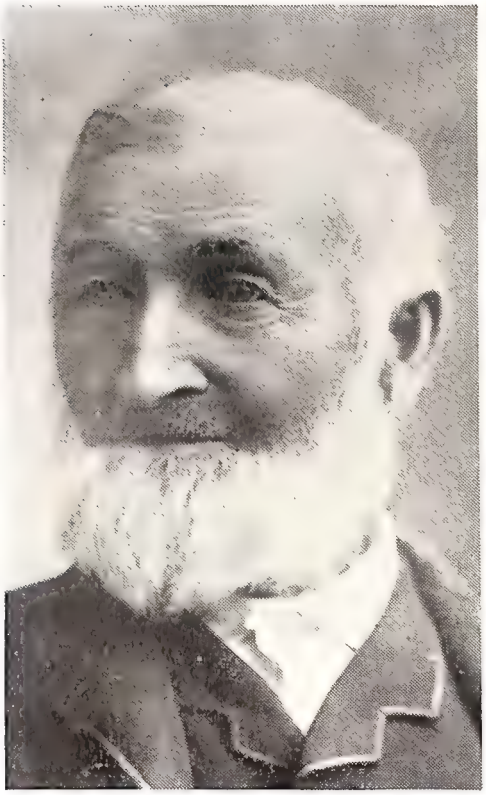
Thomas Edison experimenting with the motion picture projector in his library at West Orange, NJ. As The Columbia Encyclopedia notes: "In 1887 Edison patented the kinetoscope or motion-picture machine, having at the time no idea of its being used for anything except in 'peep-show' machines. Others took up the device, and not until they had improved it did Edison again turn to it and help perfect it." This machine was completed in 1896 and used publicly that year in a vaudeville house.

have been written before, elsewhere and here. They are brought up again now as background for the pictures of them which adorn this article.

It was Dr. Lamb who provided these photographs. He searched out the negatives for them from among a collection which the Public Archives had acquired years ago from a well known Ottawa photographer of other days, Topley. As far as we know, they are the first pictures of the Hollands printed in historical accounts. Although the pictures of the Hollands were identified in the records, Dr. Lamb sought further verification from Morris McDougall, Press Gallery representative of the Christian Science Monitor, who is in his Eighties and still hearty. McDougall lived next door to one of the Hollands for a dozen years.

And that raises another important matter: The biography of the Hollands. The

Samuel Edison



The original glass negative of the above photograph of Thomas Alva Edison's father required long and painstaking work to eliminate scratches and overcome deterioration so that it could be serviceable. This was undertaken and completed recently by the Thomas Alva Edison Foundation, Inc., and we are indebted to Norman R. Speiden, curator of the Laboratory of Thomas Alva Edison, West Orange, New Jersey for the photograph which yielded this engraving.

GENEALOGY OF THOMAS ALVA EDISON

Great-great-grandfather Thomas Edison was active in the American Revolution.

Great grandfather John Edison, son of Thomas, was opposed to independence from England, although probably born in Holland. He joined the United Empire Loyalists who moved to the Maritimes when the Revolution was won and in 1811 received a Crown grant of 600 acres in Upper Canada, near Vienna, Ontario.

Grandfather Samuel Edison, a Captain in the Canadian Militia, was born near Caldwell, New Jersey and is buried in Vienna.

Father Samuel Edison was born in Digby, Nova Scotia. He became a supporter of the Reform Party in its political fight against the misuse of Crown authority by the Family Compact. The Reform Party's fight for responsible government in British North America culminated in the Rebellion of 1837 under the leadership of William Lyon Mackenzie.

Samuel Edison, like his leader, fled to the United States when the battle was lost—although their principles later triumphed. He went to Detroit and in 1842 moved to Milan, Ohio. There his famous son was born on February 11, 1847.

place of the Hollands in it ought to be lit up with more details. That shouldn't have to wait on non-Ottawans.

THE DEEPENING sense of Canadianism that grew out of the sacrifices and accomplishments of the last war is reflected in the growing bodies of literature and art of distinct national flavor. In industry and statesmanship Canada has earned respect.

It is almost inevitable that an artcraft industry such as that of motion pictures cannot remain a minor field creatively. Aside from government production, which has won world-wide respect, there are the annual attempts, increasing in number, to produce theatrical features. There is also several million dollars worth of short subjects and trailers of various types produced annually by private companies.

Nations, like people, like to look back at their beginnings. Having arrived at nationhood in something of a hurry, Canada, through the eyes of its sons and daughters, is looking back. And they are pleased with what they see.

Canadians in the motion picture industry are proud of our part in its beginning.

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WILL McLAUGHLIN OF THE OTTAWA JOURNAL RECALLS THE GREAT DAYS OF YESTERYEAR

FROM the first time since pictures began to move, all branches of the industry . . . production, distribution, exhibition . . . have joined in an all-for-one, one-for-all celebration of the motion picture theatre's Golden Jubilee. Movietime, USA, is strictly an American project staged by the Council of Motion Picture Organizations during which hundreds of Hollywood producers, directors and stars will visit the capitals of 48 states and most of the nation's towns and cities, from coast to coast, from the Canadian border to the Rio Grande. The Motion Picture Industry Council of Canada will stage its own Golden Jubilee of the movies next year in co-operation with the parent American organization and along similar lines to the current celebration which has been a marked success throughout the United States.

WHILE movies had been projected earlier as an adjunct to entertainment in vaudeville and burlesque theatres, beer gardens and summer park auditoriums, it was not until shortly after the turn of the century that they found an exclusive showplace; Talley's Electric Theatre in Los Angeles. It seems almost prophetic that the movie theatre was born within a stone's throw of the open fields where, not too many years later, the great California studios were to rise. The new entertainment was an immediate success. People paid their nickels and dimes just to see pictures move. They weren't concerned with story-telling. A jerky view of President McKinley's inauguration, hubby playing house with the upstairs maid, or of the Belmont Sweepstakes were satisfying fare for a while. By the time The Great Train Robbery, the first movie to tell a complete story, reached the screen, storeroom shows had sprung up all over the United States and into the principal cities and towns of Canada.

OTTAWA movie fans under 40 (those lucky devils whose lives have not yet begun), can't have anything but the sketchiest recollections of the pioneer theatres. It was not until after the First World War that the splendid type of picture palace we know today came into being. Up until that time the storeroom shows, vaudeville, legitimate theatre and dance hall proved adequate for movie exhibition. Then came the post-war era and a fantastic boom in movie theatre construction. New York City led the way with such resplendent edifices as the Mark Strand (now Warner's), the Capitol and the Rivoli Theatres came into being. Moviegoers marvelled at their comfort and luxurious trappings. Their success was the signal for similar construction the world over. And the tiny shopfront nickelodeon, the two and three hundred seaters reverted to commercial establishments or were replaced by modern business buildings.

THERE is an excellent story to be told of the birth of the motion picture theatre in every city. It should create a degree of nostalgia among older readers and be of keen interest to the youngsters who want to know more about the history of their community. So join us in a bit of reminiscing about the days when the late B. F. (Ben) Stapleton operated the Majestic, on the north side of Sparks street between Bank and O'Connor, when Ken Finley had a Nickelodeon in Harmony Hall, over Carling's brewery warehouse and next door to the old Grand Opry House on Albert street near Metcalfe. The galloping tintypes also could be enjoyed in shopfront theatres on the east side of Bank street, near Nepean, on the west side of Bank between Laurier avenue and Slater street. An operator whose name escapes my memory had a Nickelodeon on Albert

street, where the Cathay Restaurant now stands, and another of the earlier movie theatres was located on the north side of Rideau street, near the corner of Sussex.

IT has been a long, long time since movie projectors were cranked by hand, with the film feeding through the apparatus into a clothes basket underneath. The average movie program consisted of five or six subjects running less than an hour, including breakdowns, songs with colored slides, local advertisements and time out for peanuts. King-sized player pianos with built-in cymbals, playing the same giant roll over and over again, furnished the musical accompaniment. That is, until the movies went fancy and introduced a piano player and a drummer to supply the incidental music. The drummer, well equipped with gadgets, could provide any effect from a crying baby to the hoof beats of a cavalry regiment. Remember when the operator flashed a slide reading. Just a Minute, Please, to Change Reels? Then he proceeded to add to the theatre's income by pointing up a huge seidel of brew . . . The Biggest in Town . . . to be had next door for 5c.

FAT John Bunny (sort of an early-day S. Z. Sakall) and skinny Flora Finch put the audiences into hysterics with their antics. The Keystone Kops set out to get their man, hampered on all sides by Mack Sennett's Bathing Beauties. The wooden chairs were hard on the sitzenplatz but it was common for folks to take in at least three movie shows on the same night. Pictures were projected on a plain white sheet or whitewashed back wall. The owner or manager of the theatre hung the posters, delivered handbills from door to door, sold and collected the tickets (quite a trick in itself), swept out the shooting gallery and set the rattraps before locking up for the night. Neighborhood kids (we were one) felt it an honor to work for free around a "movin' pitcher-theayter" so they could see all of the shows on the cuff. Bill Hartnett, local agent of the IATSE, please note!

PRODUCER trademarks at the turn of the century were as familiar to Nickelodeon patrons as today's Metro-Goldwyn-Mayer, Columbia, RKO-Radio, 20th Century-Fox, Paramount, Warner Bros., Universal-International, United Artists, J. Arthur Rank Organization, and Republic. They included Essanay, Imp, Thanhauser, Astra, Lubin, Majestic, Selig, Edison, Biograph, Gaumont, Mutual, Lasky, Mayer, Artcraft, Triangle, Pathe, Bison and Powers. And among the names to be found on the lithographs adorning Nickelodeon fronts (no marquee signs in neon lights, then) included G. M. (Broncho Billy) Anderson, Helen Holmes, Grace Cunard, Eddie Polo, Mary Pickford, Maurice Costello, King Baggott, Leah Baird, Helen Chadwick, Tom Owen and Matt Moore, Grace Darling, Priscilla Dean, Earle Williams and Cleo Madison. Many of the early favorites of shopfront movies went on from two-reelers to feature-length pictures and shared public affection with players who were in the spotlight when your film historian first started pounding the typewriter for this great family newspaper in 1916.

WITH bigger and better movie theatres and bigger and better pictures came such greats of the silent screen as Conway Tearle, Elsie Ferguson, Pauline Frederick, Clara Kimball Young, Theda Bara, Robert Edeson, Carlyle Blackwell, Henry B. Walthall, William, Franklyn and Dustin Farnum, Dorothy Dalton, William S. Hart, Alice Joyce, Bryant Washburn, Lillian and Dorothy Gish, H. B. Warner, Eugene O'Brien, Betty Blythe, Mabel Normand, Bert Lytell, Charlie Chaplin, Mabel Taliaferro, Violet Heming, Harold Lloyd, Blanche Sweet and Madge Kennedy, to name a few. To these might be added the screen greats of the past quarter century, but they're too well known to all. Sufficient to say that, thanks to these performers and their predecessors, escape, happiness and knowledge have been brought to moviegoing millions throughout the civilized world. We will now rise and sing, in chorus: "Hooray For the Good Old Movies . . . and the Good New Ones." P.S.—Gosh, we almost forgot Norma Talmadge and Mary Miles Minter, those girls of our adolescent dreams!


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SURVEY

A SINGLE figure won the Canadian motion picture industry more attention in the world trade press than anything in years: $100,000,000. That amount would be grossed at our cinema boxoffice in 1952, a USA Government report predicted, and Hollywood's share of it would be its second largest block of foreign revenue for that year. If the British slice further the total they permit Hollywood to take out, Canada's return might even be the largest. One need but compare the national cinema gross of 1942 — $46,461,097 — with the one hoped for in 1952 to arrive at some realization of our progress.

The steady advance of the grand gross toward the $100,000,000 goal is not without the prospect of opposition, for an adversary long awaited and long dreaded has taken its stand at just about that point. The adversary is television.

Perhaps the most interesting thing about the industry now is the changing character of exhibition. There are the drive-ins, with their dancing, vaudeville, fireworks and playgrounds. There are the many art houses catering to selected patronage. There are the film societies and the 16 mm. exhibitors, among whom are to be found itinerants using halls and settled operators using regular theatres.

Soon third dimension will be with us, as will theatre television, both of which will require new and special equipment.

The coming of safety stock will bring about a revision of provincial building regulations and censorship may be affected by its inability to control televised motion pictures.

For a discussion of some of the matters mentioned here, particularly television and censorship, the reader should turn to those sections. Production, Music, Legislation and other subjects are treated in articles which precede specific information about them.

For descriptions of Business Structure, Economic Structure, Trade Practices, Arbitration in Canada and Monetary Restrictions, Etc. we suggest that you check under Survey in our 1951 Year Book. These have changed little since then.

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FACTS ABOUT EXHIBITION

FRENCH-LANGUAGE houses: Quebec theatres showing only French films in 1951 numbered 72, one more than in 1950 and 38 more than in 1949. Those playing motion pictures in both English and French dropped from 134 in 1950 to 119 in 1951 and those offering English-language films exclusively jumped from 183 to 234. Several importers offer exhibitors films produced in France and the other exchanges provide dubbed versions of Hollywood films. Of the 11 feature films produced in Canada by local companies since 1949, nine were in French and these obtained almost 100 per cent of their Canadian grosses from exhibition in Quebec.

THEATRE TOWNS: There were 1,196 communities with 35 mm. theatres and 173 with 16 mm. houses. In addition, there were 374 communities in Canada which had halls with 16 mm. projection equipment, but these halls are listed separately because they are used for other purposes besides the showing of films.

ATTENDANCE: An Unesco survey says that tne average Canadian attends movies 17 times per year, placing him seventh among the countries. While the average attendance did not change over the previous year, Canada's position dropped from fifth to seventh. Israel leads all countries with 38, second is Costa Rica with 30, third is Great Britain with 29, fourth is Australia with 25, fifth is the USA with 22 and New Zealand is sixth with 18. Israel and Costa Rica, which were behind Canada in average theatregoing, jumped to first and second place and the USA which was first with 32 the year previous slumped badly, reflecting the boxoffice crisis at that time.

COMMUNITY SHOWS: In 1950 138 35 mm. theatres and 448 16 mm. ones were operated as non-profit enterprises in churches and halls by religious, service and fraternal organizations, as well as Boards of Trade. In the latter case desire to keep the citizens in their own community for week-end shopping, instead of visiting larger nearby places with theatres, has caused shopkeepers to sponsor these shows.

PER CAPITA EXPENDITURE: The per capita expenditure for theatregoing in Canada in 1950 was $7.12, a record which compares with $6.89 in 1949, $6.50 in 1948, $5.77 in 1945 and $5.01 in 1942. Ontario led the provinces with a per capita expenditure of $9.11, then came British Columbia with $8.47, Alberta with $7.18, Quebec and Manitoba each with $6.20, Nova Scotia with $5.57, Saskatchewan with $4.84, New Brunswick with $4.40, Prince Edward Island with $3.79 and Newfoundland with $2.93.

CAPACITY UTILIZED: There was a drop from 30.7 per cent in 1949 to 30.0 per cent in 1950 in the total number of admissions sold as against the maximum possible. The "capacity utilized" potential is obtained by multiplying the number of seats in each theatre by the number of performances and cumulating the results, which totalled 772,961,404. In 1950 the capacity utilized was the lowest since 1940, the highest having been 1946, when the figure was 37.6.

LEGITIMATE THEATRES: It is hard to define legitimate and other theatres offering live entertainment for the purposes of statistics and the 1950 report of the Dominion Bureau of Statistics did not carry any—contrary to past practice. However, the DBS will report them in its 1952 census as one class of business. The difficulty arises from the mixture of entertainment. Some motion picture theatres had a small amount of legitimate theatre business and some primarily-legitimate theatres show motion pictures periodically. There are also the vaudeville-film houses of Montreal and Toronto and the auditoriums which offer concerts mainly.

PAYROLL: The collective wages and salaries of 13,866 employees in the 1,801 regular theatres of 1950 amounted to $15,640,372, while 36 film distribution companies paid their help $2,896,622.

LANGUAGE: Of the 1,444 35 mm. films listed by the DBS as "New Films Released, 1950" in all languages, 1,253 were in English, 173 in French and 18 in others. The 2,174 16 mm. films had 1,788 in English, 384 in French and 12 in other languages.

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BOXOFFICE STATISTICS

(LOOK BELOW TABLE FOR FINAL FIGURES)

Year	Theatres	Receipts	Admissions
1930	907	$38,479,500	———
1933	762	24,954,200	———
1934	796	25,338,100	107,354,509
1935	859	27,173,400	117,520,795
1936	956	29,610,300	126,913,547
1937	1,044	32,499,300	133,668,450
1938	1,130	33,635,052	137,381,280
1939	1,183	34,010,115	137,898,668
1940	1,229	37,858,955	151,590,799
1941	1,240	41,369,259	161,677,731
1942	1,247	46,461,097	182,845,765
1943	1,265	52,567,989	204,677,550
1944	1,298	53,173,325	208,167,180
1945	1,323	55,430,711	215,573,267
1946	1,477	59,888,972	227,538,798
1947	1,693	62,865,279	220,857,594
1948	1,950	69,657,248	222,459,224
1949	2,200	78,559,779	232,998,545
1950	2,387	83,959,073	235,881,982
1951	2,440	92,485,670	245,378,442

(Note: The 1951 figures arrived while this Year Book was on the presses and there was no time to work out comparisons with previous years. They do not include drive-ins or itinerants and are part of an advance release of limited information. Full information will follow in several months. DRIVE-INS: There were 82 drive-ins, an increase of 20, and they took in $3,347,670, an increase of $1,056,991 over 1950. ITINERANTS: 167 Itinerants grossed $486,243 from 1,611,626 admissions, an increase of $22,638. COMMUNITY ENTERPRISES: 632, an increase of 36, got $1,499,560 from 4,860,700 admissions, a jump of $248,249. AMUSEMENT TAX: Total for Canada was $11,887,226. BOXOFFICE TOTAL, combining both tax and basic expenditure by the public, was $108,206,809.)

COMBINED STATISTICS UP TO AND INCLUDING 1950

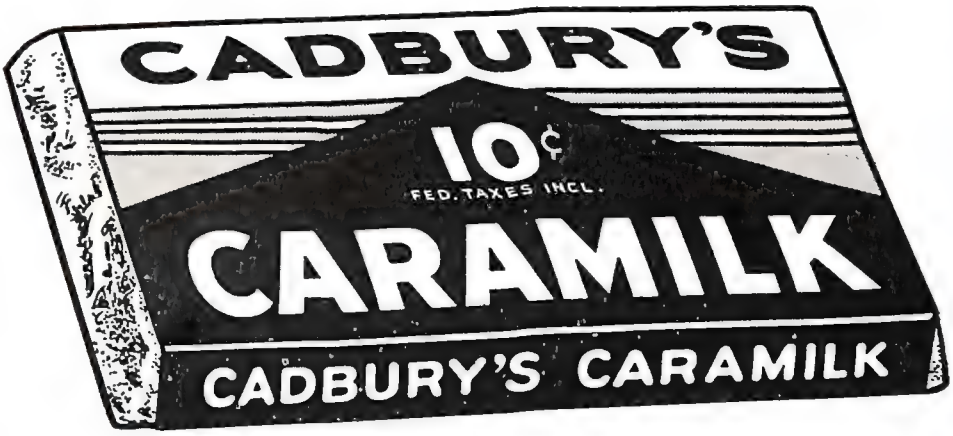
The above figures do not include drive-in theatres, legitimate theatres or itinerant exhibitors. Nor do they include amusement taxes. They include the Yukon and Northwest Territories, which are serviced from British Columbia. Newfoundland was included for the first time in 1949, the year it became Canada's tenth province. Its 45 theatres had receipts amounting to $857,982 and paid admissions totalling 2,665,032 in 1949 and in 1950 its 38 theatres had receipts of $863,734 and admissions amounting to 2,829,182.

The 1946-47-48-49-50 totals include only those operations classified as theatres—permanent places where films are shown as compared with places which see movies only when the projectionist arrives carrying his equipment and departs the same way. The latter are Itinerants and these took in $463,605 compared with $494,858 in 1949, $428,303 in 1948, $450,835 in 1947 and $614,285 in 1946. Of the 1950 total, four itinerants using 35 mm. took in $7,333, and 171 offering 16 mm. grossed $456,272.

In 1950 there were 62 drive-ins, with total accommodations for 31,523 cars, and these admitted 4,943,000 persons and grossed $2,290,679 compared with 30 in 1949, which accomodated 15,924 cars, and had 3,091,314 admissions for a gross of $1,392,760; 15 in 1948, which accommodated 9,975 cars, and had 1,595,947 admissions for a gross of $658,641; seven in 1947, which accommodated 5,438 cars and had 670,583 admissions for a gross of $274,325. The government report did not give statistics on 1946, when three were opened.

Combination of the three sources of theatre receipts shows that Canada's boxoffice total in 1950 was $85,713,357 for 242,396,679 admissions. The combined total for 1949 was $80,447,397 — $6,255,960 under the 1950 one. Not included in these figures are the receipts or attendance at movies shown in theatres whose main source of revenue was stage performances, which the Dominion Bureau of Statistics did not touch in its motion picture industry report.

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The Independent Theatre

ECONOMIC POSITION

THEATRES controlled by circuits in the 20-and-over class got 59.5 per cent of the receipts and 55.9 per cent of the attendance in 1950, although they were only 25.9 per cent of the country's 1,801 "regular" theatres. The previous year 21.1 per cent of circuit-operated houses got 58.8 per cent of the country's receipts and 55.4 per cent of the attendance, showing a very small increase.

All the above figures and those following do not include drive-ins, of which there were 62, community enterprises, numbering 586, and Itinerant operators, totalling 175.

In contrast, the Independents, defined by the Dominion Bureau of Statistics as individuals or firms operating only one theatre, got 20 per cent of the receipts and 22 per cent of the attendance, although they operated 50.1 per cent of the theatres. In 1949 Independents had 58.8 per cent of the theatres and took 19.6 per cent of the national gross and 22 per cent of the attendance.

The last set of figures indicates that there was a slight drop in the percentage gross of Independents. There was also a decrease in the figures of theatres owned by firms with two and three houses, these comprising 12.2 per cent of the theatres and grossing 7.8 per cent of the receipts, as against 11.3 per cent of them getting 9.6 per cent of the gross in the previous 12 months.

The only category to show any kind of an increase was the smaller circuits—those owned in groups of from four to 19. They made up 11.8 per cent of Canada's theatres and shared 12.7 per cent of the receipts. In 1949 this class owned 8.8 per cent of the theatres and grossed 12 per cent.

Newfoundland, which became Canada's tenth province in 1949, had little or no effect on the overall figures, the proportionate take in the Atlantic provinces seeming to be about on a par with the rest of the country.

In 1930 theatres individually-owned represented 71.7 per cent of the Dominion's houses and got 4.4 per cent of their receipts. In 1950 this group had 50.1 per cent of Canada's theatres and got 20 per cent of their receipts, a marked drop. In 1930 the largest units of theatre operation—20 and over—made up 18.2 per cent of Canada's theatres and got 41.9 per cent of national receipts. In 1950 this group had 25.9 per cent of Canada's theatres and 59.5 per cent of national receipts, a substantial increase.

Here is a table showing the business of theatres with a single owner each from 1930 on:

YEAR	% of THTRES.	% of GROSS	% of ATDNCE.
1930	71.7	41.4	—
1937	54.3	28.7	31.9
1940	46.9	24.9	28.4
1942	43.7	20.3	23.4
1943	44.0	24.1	23.4
1944	45.8	15.3	21.8
1945	46.7	18.8	21.4
1946	50.1	19.2	21.5
1947	52.8	18.4	21.0
1948	56.0	19.0	21.0
1949	58.8	19.6	22.0
1950	50.1	20.0	22.0

Below are the percentages for theatres owned in groups of 20 and over:

YEAR	% of THTRES.	% of GROSS	% of ATDNCE.
1930	18.2	41.9	—
1937	24.6	53.6	48.4
1940	23.8	53.3	47.2
1942	58.8	60.3	55.8
1943	25.4	54.6	50.4
1944	24.9	57.2	49.9
1945	28.0	60.1	56.6
1946	25.1	59.1	56.3
1947	23.7	60.8	57.0
1948	22.0	59.0	55.0
1949	21.1	58.8	55.4
1950	25.9	59.5	55.9

These figures indicate the decline of the small theatre owner—the Independent—in the last decade and earlier. In 1930 the theatres owned in groups of two and three got 16.7 per cent of national receipts. Since then theatres have increased from 915 to 1,801 in the earnings of this category are down to 7.8 per cent.



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Amusement Taxes

British Columbia

(Effective March 31, 1950)

All net admissions are subject to 17½ per cent tax. No exemptions are permitted and a 2 per cent commission is allowed for tax collected.

Formula: 14.9 per cent of total aggregate gross.

Alberta

(Amended April 12, 1948)

Up to 10c, 1c; 11-30, 2c; 31-37, 3c; 38-44, 4c 45-55, 5c; 56-64, 6c; 65-77, 8c; 78c-$1.05, 10c; 1.06-1.50, 15c; 1.51-2.00, 20c; 2.01 and over, 25c.

No tax is charged on children's admissions under the age of 12 years, providing the price of admission does not exceed 15c. No tax is charged on complimentary admissions. A 10 per cent commission is allowed for tax collected.

Saskatchewan

There is no Amusement Tax collected by the Province, but each municipality is empowered under Provincial Regulations to collect a tax if it so desires. The cities given below do not represent a complete list, but show how a local tax is applied.

MOOSE JAW

(Effective July 20, 1948)

Up to 10c, no tax; 11-24, 2c; 25-34, 3c; 35-44, 4c; 45-54, 5c; 55-64, 6c; 65-74, 7c; 75-84, 8c; 85-94, 9c; 95c-$1.00, 10c.

The tax is equivalent to 10 per cent, provided, however that where the calculations result in fractions of less than one-half cent it shall be eliminated, but if over one-half cent it shall be increased to one cent.

There is no tax on complimentary admissions. A commission of 10 per cent is allowed for tax collected.

REGINA

(Effective May 19, 1948)

Up to 10c, no tax; 11-21, 1c; 22-40, 2c; 41-60, 4c; 61-75, 6c; 76-90, 7c; 91c-$1.00, 9c; 1.01 and over, 10 per cent less any fractional part of a cent.

Children up to 10 years of age are exempt. The tax on complimentary tickets and passes shall be calculated on the highest admission price charged at the place of amusement in effect at the time the complimentary ticket or pass is used. A commission of 10 per cent is allowed for tax collected.

SASKATOON

(Effective May 19, 1948)

Up to 10c, no tax; 11-19, 1c; 20-30, 2c; 31-49, 3c; 50-99, 5c; $1.00-1.49, 10c; 1.50-2.00, 15c; 2.01-2.99, 20c; 3.00 and over, 10 per cent.

No tax on free passes. Complimentary tickets or passes on which a service charge is levied is taxed 10 per cent of the maximum charge of admission in effect. A 5 per cent commission is allowed for tax collected.

KAMSACK

(Effective May 1, 1951)

A 10 per cent tax is levied on all entertainment tickets except those for charity affairs.

Manitoba

(Effective July 19, 1948)

Up to 25c, no tax; 26-28, 2c; 29-32, 3c; 33-36, 4c; 37-40, 5c; 41-44, 6c; 45-48, 7c; 49-52, 8c 53-56, 9c; 57-60, 10c; 61-64, 11c; 65-68, 12c; 69-72, 13c; 73-76, 14c; 77-80, 15c; 81-84, 16c; 85-88, 17c; 89-92, 18c; 93-96, 19c; 97-$1.00, 20c.

When combined price reaches $3.00 the tax then becomes a straight levy of 25 per cent on the net admission, with any resulting fraction of 5 cents being taken as 5 cents. A 5 per cent commission is allowed for tax collected. A tax is payable on all pass or complimentary and season or periodic tickets at the maximum rate payable at the place of amusement at the time of presentation.

Ontario

(Effective April 1, 1950)

Up to 15c, no tax; 16-20, 2c; 21-28, 3c; 29-36, 4c; 37-45, 5c; 46-52, 6c; 53-60, 7c; 61-68, 8c; 69-76, 9c; 77-85, 10c; 86-92, 11c; 93-99, 12c; $1.00 and over, 12½ per cent, with fractions less than ½ cent eliminated and ½ cent or over counted as 1 cent.

Above scale is for places of amusement only. A commission of 2½ per cent is allowed for tax collected.

Quebec

Tax levied is 10 per cent of the actual admission price, plus an additional assessment of 25 per cent of the amount of such tax. Each fraction of a cent is counted as 1 cent. The surtax amounts to 1 cent on prices up to 40 cents and 2 cents from 41 to 70 cents. In the following scale the principal tax has been added to the surtax and only the total tax is given.

Up to 10c, 2c; 11-20, 3c; 21-30, 4c; 31-40, 5c; 41-50, 7c; 51-60, 8c; 61-70, 9c.

Holders of complimentary or season tickets and every person admitted free into a place of amusement to attend or take part in an amusement shall pay the duty based on the price of admission that he would pay if he did not hold such ticket or was admitted free.

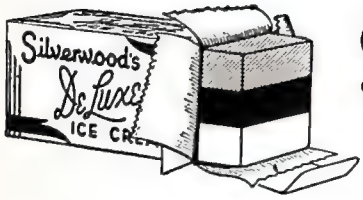
New Brunswick

Up to 25c, 2c; 26-30, 3c; 31-40, 4c; 41-45, 5c; 46-50, 6c; 51-60, 7c; 61-70, 8c; 71-80, 9c; 81-90, 10c; 91-$1.00, 11c; 1.01 and over, 11 per cent.

Passes subject to tax of 10 cents. Five per cent is allowed on all tickets, which are purchased by theatres from the province. No tax shall be charged for children under 12 years of age attending a matinee where the admission charge is not over 10 cents on Saturday, New Year's Day, Good Friday, Dominion Day, Christmas Day, Victoria Day, Labour Day, Remembrance Day and the day appointed for the celebration of the birthday of the reigning sovereign.



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Passes subject to tax of not less than 10 cents. A 4 per cent commission is allowed for tax collected. No tax is levied on children's admissions on Saturday or statutory holiday matinees where the charge is not more than 10 cents.

Newfoundland

A 10 per cent tax is levied on gross receipts and this is paid weekly.

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SEATING

SEATING capacity in Canada's theatres rose to 1,054,978 in 1950 from 1,004,849 in 1949, a gain of 50,129 chairs. While the grand total is a new high, the increase was not the greatest recorded in a 12-month period. In 1949 the increase was 58,402, exclusive of Newfoundland, which became Canada's tenth province that year; in 1948 the gain was 96,131 and 1947's was 75,718. In 1946 and 1945 the additions were relatively small, the first increasing the total by 36,942 and the last by 8,702.

In 1949, the year Newfoundland joined Canada, its theatres and their 15,956 seats were added to the total for the first time. In 1950 these theatres had 19,416 seats and both figures have been included in the grand total for the two years, but have been left out when figuring the gain each year to give a clearer picture of the progress made in those years.

The 1,054,978 seats represent the combined total in all of Canada's 2,387 35 and 16 mm. houses. The Canadian Motion Picture Distributors Association, which deals only with 35 mm. houses, gave 1,803 as the number of theatres in 1950, and these had 932,954 seats.

The adding of seats began in 1945, when the government, following the end of hostilities, raised the amount allowed for building alterations, and the building boom, which added several hundred theatres to Canada since it began, got under way with the lifting of restrictions on construction in 1946.

In 12 years 396,804 theatre chairs were added to Canada's total, the 1938 figure having been 658,174. It should be understood that this figure, although an impressive one, is not as big as it sounds. Starting in 1946 the Dominion Bureau of Statistics made a distinction between 16 mm. operators who move their equipment from place to place and those who remain in one location. Prior to 1946 all 16 mm. operators were classified as Itinerants but that year and after permanent locations were classified as theatres and their chairs added to the Canadian total. In 1946 there were 98 such theatres, and these increased to 163 in 1947, 331 in 1948, 479 in 1949 and 625 in 1950. (The large increase from 1947 to 1948 is statistical, rather than physical, for the DBS included the community-run theatres for the first time in the latter year.)

But the 1950 total of 1,054,978 theatre chairs does not tell the whole story of Canada's movie accommodation. Drive-ins jumped from 30 to 62 and had room for 31,523 cars. The Ontario theatre inspection branch, in place of its seat tax on regular theatres, charges 50 cents per car, with the view that each car contains three people.

To get some idea of the 1951 increase and the 1952 possibilities, one must know that Canada opened 79 new theatres, among them 18 drive-ins, during 1951, and that there were 66 theatres under construction, including 11 drive-ins at the beginning of 1952. There were also 83 theatres projected, 18 of them drive-ins. The ban on the use of steel has slowed down all amusement building.

YEAR	SEATS
1938	640,366
1939	658,174
1940	676,652
1941	697,654
1942	702,833
1943	709,082
1944	712,998
1945	721,700
1946	758,642
1947	834,360
1948	930,491
1949	1,004,849
1950	1,054,978

The above figures are taken from the reports issued by the Dominion Bureau of Statistics and those for 1949 and 1950 include Newfoundland, which became Canada's tenth province in the former year. In 1949 Newfoundland theatres had 15,956 seats and in 1950 19,416 seats.

This table does not include drive-ins, the first of which opened in Canada in 1946. For taxation and other purposes it is considered that one car is equivalent to 2½ seats in a standard-type theatre and from this can be judged the amount this type of exhibition has increased seating statistics. Car capacity of drive-ins in 1946 was 705; 1947, 5,348; 1948, 9,975; 1949, 15,924; and 1950, 31,523. At the end of 1951 there was accommodation for 36,700 cars, according to figures tabulated by the Canadian Film Weekly and estimates are that by the end of 1952 there will be total space for 43,400 cars.

CONSTRUCTION

THE value of theatre construction and alteration awards let in Canada in 1951 was $2,713,900, bringing the total for the six years since wartime restrictions were lifted at the

beginning of 1946 to $36,279,000. Last year's figure represents the dollar value of 61 contracts, bringing the total awards since 1946 to 622. These figures were compiled by Maclean's Building Reporter of Toronto.

The 1951 figures—61 awards worth $2,713,900—is a tremendous drop from the previous year, when 107 contracts, valued at $6,173,600, were let. In percentages the decrease amounts to 56 per cent, the exact reverse of the trend of all construction in Canada, which showed in 1951 an overall gain of 50.4 per cent over 1950.

It must be remembered that the figures are based on estimates only and, as is well known, the cost at the finish is invariably much higher. Over the six-year period this factor adds many millions of dollars to the overall total of industry construction.

The ban on amusement building, imposed a year ago, helped slow down the pace of theatre construction in Canada, which seemed to have reached its peak late in 1950. The circuits had completed their post-war program of new establishments and remodelling of old ones, as had the Independents, and a natural decline in the amount of new contracts was expected. However, it was thought that the decrease would not be very great, since many of the awards made in 1950 would not be completed until 1951 and at the beginning of the latter year there were 121 new houses in various stages of work. It was believed that this would keep the figures at a fairly high level and the sudden decline was surprising.

In actual theatre openings for the six-year period the score is 79 new houses in 1951; 147 in 1950, which was an all-time high; 128 in 1949; 75 in 1948; 109 in 1947; and 28 in 1946. There is no doubt that the figure for 1952 will be much less than that of 1951, unless restrictions are lifted and most likely not even then.

The above figures, which set the total of new Canadian situations since 1946 at 566, were gathered by Canadian Film Weekly and include replacements for outdated theatres and several destroyed by fire.

Dividing the awards and their values into smaller areas to give a clearer picture of the 1951 activity, Maclean's reports that in the Maritimes there were seven contracts, worth $398,400; in Ontario 25 for $925,100; in Quebec 10 for $469,000; in British Columbia two for $300,000; in Alberta 10 for $391,500; in Saskatchewan three for $58,000; and in Manitoba four for $171,900. In Ontario's totals were five awards, worth $402,500, in Toronto and in Quebec's there were five contracts, for $315,000, in Montreal.

To the $36,279,000 figure must be added many millions of dollars more for equipment and furnishings if the extent of the unprecedented surge of building in Canada is to be realized. This tremendous activity, unmatched anywhere else in the world, was accompanied by an increase in boxoffice receipts, which is now more than double the amount taken in only ten years ago.

This era of expansion, unprecedented in the history of the Canadian motion picture industry, is coming to a close. It seems unlikely that there will be anything in the future to equal it.

Once in a Lifetime Does the New York Times Editorialize About a Picture

Sept. 8, 1952, The Times editorially wrote:

'SEND US MORE EXPORTS OF THAT TYPE'

'The Grand Concert'

IN MAGICOLOR

"One of the Most Magnificent Voices in the World. — N.Y. Times

"A Film to Watch With Raptured Eyes. A real Cultural Exchange"
— Bosley Crowther

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Canadian Distribution

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Theatres

POPULATION

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LOCATION

•

SEATING

•

LICENSEES

•

DRIVE-INS

•

NON-COMMERCIAL SITUATIONS

THEATRES

("O" means Odeon, "NBC" National Booking Co., "FP" Famous Players Canadian Corp., "EBA" Exhibitors Booking Association.)

British Columbia

(Licenses are renewable in British Columbia on January 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
4,767	Abbotsford	Odeon	6	449	Odeon
1,800	Agassiz	Aga	4	300	N. W. Trout
1,200	Alert Bay	Bay	4	286	W. Risk
		Rainbow	6	524	C. E. Pepper
3,300	Alberni	Roxy	6	333	H. Warren & FPCC
1,200	Aldergrove	Grove	4	320	C. Kelm & R. Weber
1,118	Armstrong	Star	6	320	F. Shepherd
1,000	Ashcroft	Ashcroft	2	198	H. Rogers & T. Belshaw
365	Bella Coola	Bellvale	1	196	Harold Giles
950	Bralorne	Community	3	210	Bralorne Mines Ltd.
500	Brighouse (Lulu Island)	Lulu	6	449	P. Barnes
1,700	Brittania Beach	Barbara	4	464	Barbara Theas.
250	Cayuse Camp (Youbou)	Community	1	130	H. P. Whisken (cl.)
1,958	Campbell River	Van-Isle	6	449	E. W. Bickle
1,326	Castlegar	Castle	6	400	L. V. Campbell
2,000	Chemainus	Willow	6	406	Chemainus Theatres Ltd.
5,618	Chilliwack	Paramount	6	900	FPCC
1,400	Cloverdale	Clova	6	449	L. B. Toffey
1,300	Copper Mountain	Community	2	300	Copper Mountain Comm. League
2,257	Courtenay	Bickle	6	449	E. W. Bickle
		E.W.	6	449	E. W. Bickle
1,600	Cowichan Lake	Lake	4	395	C. W. Wittingham & A. Castley
3,100	Cranbrook	Star	6	413	Cranbrook Theatres Ltd.
		Armond	6	449	Cranbrook Theatres Ltd.
3,594	Creston	Grand	6	270	F. C. Rodgers
		Tivoli	6	341	L. Johnston
1,500	Cumberland	Ilo Ilo	6	449	E. W. Bickle
3,539	Dawson Creek	Vogue	6	449	D. C. Theatres Co.
		Northland	6	450	D. C. Theatres Ltd.
1,773	Dawson (Yukon)	Orpheum	4	272	H. H. Cleaves
2,753	Duncan	Odeon	6	449	Odeon
1,888	Enderby	Monarch	6	375	George E. McMahon
2,538	Fernie	Vogue	6	392	S. J. Rosell
500	Field	YMCA	3	150	R. A. Shanks
868	Fort St. John	Carlsonia	6	396	Carlsonia Theatre Co. Ltd. per C. C. Brooks, Sec.-Treas.
1,200	Ganges	Rex	2	160	S. V. Henn
600	Gibsons	Gibsons	6	250	Gordon West
500	Golden	Yoho	3–6	300	L. B. Toffey & Owen Bird
1,636	Grand Forks	Roxy	6	371	J. Altomare (cl.)
		Gem	6	300	J. Altomare
2,300	Haney	Odeon	6	446	Odeon
250	Holberg	Holberg	1	150	Comm. Club — F. H. Baldwin
1,646	Hope	New Hope	6	292	H. S. Trout
300	Invermere	Toby	2–4	306	C. Hogan & C. Morgan
7,988	Kamloops	Capitol	6	678	FPCC
8,466	Kelowna	Paramount	6	839	"
450	Keremeos	Keremeos	4	240	C. Palmer
5,906	Kimberley	Orpheum	6	498	Cranbrook Theatres Ltd.
2,000	Ladner	Ladner	6	421	Ladner Thea. & Holdings Ltd. (L. B. Toffey)
2,083	Ladysmith	Odeon	6	449	Odeon
3,294	Langley Prairie	Langley	6	360	Langley Amuse. Ltd.
454	Lillooet	Log Cabin	2	140	Canadian Legion

Pop.	Town	Theatre	Open	Seats	Licensee
1,200	Maillardville	Academy	6	447	Mrs. M. Eskestrand
1,245	Merritt	Rex	6	350	A. H. Pearson
1,000	Michel	Michel	2	240	W. V. Cole
2,659	Mission	Astor	6	300	Victory Theas. Ltd. (S. Bannister)
		Odeon	6	449	Odeon
1,000	Nakusp	A.L.	2	250	W. J. Brotherton
7,136	Nanaimo	Capitol	6	701	FPCC
		Strand	6	562	"
1,200	Natal	Grand	6	274	W. Cole
6,634	Nelson	Civic	6	905	FPCC
		Capitol	6	449	FPCC
28,639	New Westminster	Columbia	6	944	"
		Paramount	6	728	"
		Metro	6	593	Odeon
		Odeon	6	695	"
15,579	North Vancouver	Odeon	6	734	"
2,247	Ocean Falls	Crown	5	498	Pacific Mills Ltd.
986	Oliver	Oliver	6	444	G. A. Gough
887	Osoyoos	Sunland	6	392	Osoyoos Thea. Co. Ltd.
10,517	Penticton	Capitol	6	726	FPCC
500	Pioneer	Community	2	150	Community Club
7,800	Port Alberni	Capitol	6	449	H. E. Warren & FPCC
		Paramount	6	711	H. E. Warren & FPCC
1,000	Port Alice	Auditorium	4	309	Community Club
3,233	Port Coquitlam	Port	6	449	Coquitlam Amusements Ltd. (W. Lilly)
3,231	Port Moody	Moody	6	325	L. Toffee & O. Bird
3,600	Powell River	Patricia	6	449	McLeod Amuse.
260	Premier	Community	1	200	Premier Mines Comm. Club.
4,664	Prince George	Princess	6	400	Skeena Theas. Ltd.
		Strand	6	360	Trans West Theas. Ltd.
8,435	Prince Rupert	Capitol	6	740	FPCC
		Totem	6	666	"
3,700	Princeton	Capitol	6	320	T. M. Towriss
750	Qualicum Beach	Village	6	300	Warren Theas. Ltd. (H. E. Warren)
1,557	Quesnel	Rex	6	315	P. E. Gauthier
2,908	Revelstoke	Avolie	6	449	H. G. Stevenson
4,596	Rossland	Capitol	6	449	FPCC
1,187	Salmon Arm	Salmar	6	416	Salmon Arm Co-operative
—	Sapperton	Sapperton	6	449	Odeon
600	Sechelt	Sechelt	3	160	G. West
2,200	Sidney	Gem	6	391	Marjorie Martman
1,198	Smithers	Reo	2	300	R. C. Steele
500	Sointula	Opera	1	250	Mrs. E. Pakkala
585	Squamish	Star	4	275	Geo. Kuzyk
1,300	Steveston	Steva	6	416	W. A. Thorne
400	Stewart	Stewart	1	250	A. Carolan
1,946	Terrace	Tillicum	6	299	C. M. Adam
11,251	Trail	Odeon	6	610	Odeon
		Strand	6	1112	FPCC
340,272	Vancouver	Alma	6	678	"
		Bay	6	770	Mayer Enterprises Ltd.
		Broadway	6	936	FPCC
		Cambie	6	449	Odeon
		Capitol	6	2076	FPCC
		Cinema International	6	1237	"
		Circle	6	890	Odeon
		Colonial	6	873	H. Quagliotti
		Dominion	6	968	FPCC
		Dunbar	6	770	Odeon
		Fraser	6	838	"
		Grandview	6	922	FPCC
		Hollywood	6	784	Hollywood Theatres Ltd.
		Kerrisdale	6	757	FPCC
		Kingcrest	6	449	J. H. Fletcher
		Kinosway	6	755	Odeon
		Kitsilano	6	847	FPCC
		Lux	6	868	Odeon
		Main	6	416	Main Theatre Ltd.
		Marpole	6	738	Odeon
		Odeon Hastings	6	1283	"
		Olympia	6	967	"
		Orpheum	6	2871	FPCC
		Oak	6	755	Odeon

Pop.	Town	Theatre	Open	Seats	Licensee
340,272	Vancouver	Paradise	6	923	"
		Park	6	726	"
		Plaza	6	925	"
		Rex	6	922	Geo. H. Brewerton
		Roxy	6	449	A. Malan & P. Junas
		Rio	6	823	Odeon
		Regent	6	696	FPCC
		Ridge	6	842	Ridge Thea. Ltd. (D. McFarlane)
		Stanley	6	1225	FPCC
		Star	6	449	R. McEwan
		State	6	900	C. Nelson & I. Walters
		Strand	6	1940	FPCC
		Studio	6	446	Studio Theatre Ltd. (Pres. D. Griesdorf)
		Varsity	6	449	Odeon
		Victoria	6	449	FPCC
		Vogue	6	1332	Odeon
		Windsor	6	641	FPCC
		York	6	449	G. N. Robinson
7,778	Vernon	Capitol	6	779	FPCC
		Empress	6	375	"
50,774	Victoria	Atlas	6	974	"
		Capitol	6	1212	"
		Dominion	6	858	"
		Fox	6	429	B. A. Nixon (Walkey Nixon Amusements Ltd.)
		Oak Bay	6	449	S. R. Tyler
		Odeon	6	1472	Odeon
		Plaza	6	633	"
		Rio	6	475	G. A. Simmons & W. McLaren
		Royal	6	1467	FPCC
1,500	Wells	Lode	4	400	E. L. Bobier
3,499	Westview	Roxy	3	260	McLeod Amuse. Ltd.
2,500	W. Summerland	Rialto	6	280	M. Harrison
10,800	W. Vancouver	Hollyburn	6	449	Fay P. Barnes
		Odeon	6	743	Odeon
1,200	Whalley	Cameo	6	402	George Smith
2,548	Whitehorse, Y.T.	Capitol	6	305	S. McClimon
6,800	White Rock	Park	6	448	J. Petrovich
912	Williams Lake	Oliver	3	320	W. S. Western
800	Woodfibre	Woodfibre	2	250	Community
2,399	Yellowknife N.W.T.	Capitol	6	400	W. V. Cole
1,200	Youbou	Woodlands	3	300	C. W. Wittingham (cl.)

Alberta

(Licenses are renewable in Alberta on January 1st of each year.)

Pop.	Town	Theatre	Open	Seats	Licensee
275	Acme	Acme	2	150	E. H. Richards
456	Alix	Legion	2	175	R. Shibley
281	Alliance	Kiefer's	2	200	R. R. Kiefer
623	Andrew	Roxella	3	250	A. Stratichuk & N. W. Olinyk
1,063	Athabasca	Aurora	6	250	R. E. Hall
2,187	Banff	Lux	6	420	F. Christou
368	Barons	Community Club	1	200	Dave Forsman
1,246	Barrhead	Roxy	6	324	Peter Ewankow
601	Bashaw	Dixy	4–6	200	Joe Dick
624	Bassano	Capitol	2–4	200	J. V. Uebell
509	Beaver Lodge	Beaver Lodge Comm. Centre	4	200	E. E. Loven, Secy.
325	Beiseker	Beiseker	2	150	E. H. Richards
1,400	Bellevue	Rex	6	400	J. Purnell & Sons
288	Berwyn	Berwyn	2	175	A. M. Cumming
2,150	Beverly	Avalon	6	418	N. Ruptash & D. Kubalik
306	Big Valley	Memorial	2–3	200	Utley & McAlister
1,936	Blairmore	Orpheum	6	336	J. Purnell & Sons
1,137	Bonnyville	Century	6	240	F. Steffin
657	Bow Island	Paarl	2	400	V. Corlier
2,922	Bowness	Bow	6	304	L. Milner & G. Smith
		Rex	3	216	S. R. Metz

Pop.	Town	Theatre	Open	Seats	Licensee
350	Boyle	Dreamland	4	200	W. Lindstrom
1,648	Brooks	Gayety	6	300	P. Ubertino
118	Burdett	Community	2	200	A. T. Litt
1,500	Cadomin	Cadomin	2	350	R. D. Fairclough (cl.)
126,631	Calgary	Capitol	6	1570	FPCC
		Crescent	6	388	S. Slutker & R. S. Murray
		Garry	6	365	George Mathews
		Grand	6	1409	Odeon—J. B. Barron
		Hitchin' Post	6	500	FPCC—K. M. Leach
		Isis	6	381	G. W. Peacock
		Kinema	6	355	J. Malarchuk
		Marda	6	496	M. Jenkins
		Palace	6	1787	FPCC
		Plaza	6	475	S. Slutker & R. S. Murray
		Strand	6	816	FPCC—K. M. Leach
		Tivoli Cinema	6	499	Hoffman Bros. (EBA)
		Uptown	6	1100	Odeon—J. B. Barron
		Variety	6	882	FPCC—K. M. Leach
943	Calmar	Rainbow	6	500	Hayduk & Kurylo
4,128	Camrose	Bailey	6	482	C. S. Bailey
		Kam	6	400	N. K. & A. Jensen
750	Canmore	Opera House	6	175	G. Mandryk
2,475	Cardston	Mayfair	6	421	G. C. Brewerton
		Roxy	2	334	G. C. Brewerton
285	Carmangay	Community	1	222	F. J. Whitmarsh, Secy.
467	Carstairs	Masonic	2	235	R. Shibley
798	Castor	Castor	3–6	200	C. F. Pals
378	Champion	Community	1	125	Comm. Halls Assoc.
345	Chauvin	Tivoli	2–4	150	Mrs. A. Reuss
1,612	Claresholm	Rex	6	387	W. Hryciuk
180	Coal Valley	Community	2	230	M. G. Ward
350	Cold Lake	Cold Lake	6		F. Steffin
1,961	Coleman	Roxy	6	338	J. Purnell & Sons
393	Consort	Consort	2–4	200	H. M. Scott
738	Coronation	Avalon	6	342	D. Johnstone
471	Daysland	Daysland	2–4	200	G. Boggs & J. H. Wallis
395	Delburne	Norwood	2–4	200	Wm. Godwin
834	Devon	Devonian	6	250	M. Pyrcz
1,176	Didsbury	Opera House	6	249	R. Shibley
2,573	Drumheller	Napier	6	620	Margaret Playle (Burned)
1,100	East Coulee	Star	4–6	275	M. Milo
376	Eckville	Echo	4–6	250	G. Radowitz
158,709	Edmonton	Annex	6	349	H. R. Jackson
		Avenue	6	650	Odeon
		Capitol	6	1498	FPCC
		Dreamland	6	720	"
		Empress	6	798	"
		Garneau	6	779	"
		Gem	6	495	M. Ruptash
		Palace	6	783	M. S. Kucey
		Paramount	6	1400	FPCC
		Princess	6	650	"
		Rialto	6	1203	Odeon
		Roxy	6	496	"
		Strand	6	968	FPCC
		Tivoli	6	500	A. E. Staniland
		Varscona	6	499	Odeon
1,951	Edson	New Edson	6	275	H. G. Stevenson & T. Fowler
450	Elk Point	Arrow	6	275	S. Andrishak
210	Elnora	Community	1	150	Community Club (N. Gutman, Mgr.) (cl.)
924	Fairview	Gem	6	275	S. A. Lawrie
		Roxy	6	416	C. W. Carigan & J. S. Kerr
587	Falher	Gaiety	3	285	L. Jeanotte
375	Foremost	Midland	2	275	N. Wolfe
444	Forestburg	Kiefer's	1	250	R. R. Kiefer
1,078	Fort Sask.	Lux	4	300	Mike Proganowski
427	Gleichen	Community	2	150	E. H. Richard
150	Glenwood	Assembly	1	250	G. C. Brewerton
2,661	Grand Prairie	Capitol	6	485	F. Donald
		Gaiety	6	500	J. W. Bird
568	Grimshaw	Grimshaw	4	200	M. Rabchak
2,013	Hanna	Capitol	6	390	I. F. Shacker
536	Hardisty	Kiefer's	2–3	200	R. R. Kiefer
1,140	High Prairie	Roxy	3	125	G. Watson
1,898	High River	Wales	6	400	E. T. Lewis
504	Holden	Holden	2	325	P. Harmider

Pop.	Town	Theatre	Open	Seats	Licensee
1,416	Innisfail	Royal	6	385	R. Shibley
371	Irma	Kiefer's	1	275	R. R. Kiefer
3,007	Jasper	Chaba	6	300	P. Wacko
905	Lac La Biche	Aurora	4	240	M. Maccagno
2,273	Lacombe	Lux	6	450	J. Purnell & Sons
628	Lamont	Lamont	2–4	250	A. Kaminski
1,840	Leduc	Gayety	6	350	M. Pyrcz
22,811	Lethbridge	Capitol	6	924	FPCC
		Lealta	6	321	C. F. Doughty
		Paramount	6	1000	FPCC
		Roxy	6	573	"
400	Little Chicago	Roxy	2–4	300	R. Shibley
185	Lougheed	Community	2	259	R. R. Kiefer
247	Luscar	Community	1–2	265	Community—E. Squire, Sec'y.
1,864	Macleod	Empress	6	400	D. A. Boyle
1,318	Magrath	Park	6	250	Duane Harker
350	Manning	Aurora	2–4	300	K. Gurtler
200	Marwayne	Marwayne	2	265	H. A. Corr
472	Mayerthorpe	Mayerthorpe	2–4	290	O. Dockter
1,064	McLennan	Regal	3	285	G. Watson
16,352	Medicine Hat	Astra	6	440	C. & J. Dederer
		Monarch	6	650	FPCC
		Roxy	6	386	"
350	Mercoal	Mercoal	3	225	R. Kobertstein
482	Milk River	Sunland	4	300	W. S. Stringam
634	Mirror	Grand	2–4	275	H. Hoppe
592	Mundare	Mundare	2	250	A. Kaminski
386	Myrnam	Palace	2–4	125	P. Pawluski
926	Nanton	Broxy	6	300	A. W. Archibald
1,014	Nordegg	Empress	2	250	J. Beveridge
1,605	Olds	Mayfair	6	297	Wm. J. Cheladyn
430	Oyen	Oyen	2–4	250	C. Mansfield
200	Paradise Valley	Paradise	2–4	195	J. F. Hawkes
1,677	Peace River	Valley	6	300	J. T. McDonald
859	Picture Butte	Melody	6	300	J. Godfrey
1,467	Pincher Creek	Fox	6	300	D. C. Fox
2,574	Ponoka	Capitol	6	500	H. Labrie
		Empress	2	340	H. Labrie
671	Provost	Royal	3–6	216	E. Dawson
2,279	Raymond	Capitol	6	400	L. Brewerton
1,538	Redcliff	Nucliff	2	300	J. & C. Dederer
7,553	Red Deer	Capitol	6	458	J. Purnell & Sons (FPCC)
		Crescent	6	480	J. Purnell & Sons (FPCC)
1,302	Redwater	De Ric	6	300	N. Syrnk
		Roxy	6	270	G. Hunchak & B. Chekerda
757	Rimbey	Empress	4–6	200	A. B. Wiancko
245	Rockyford	Rockyford	1	200	J. F. Heimbecker
1,147	Rocky Mt. House	Roxy	6	250	W. J. Hunchak
1,600	Rosedale	Midway	6	268	W. Kurylo
150	Rosemary	Community	2	150	S. D. Crapo
372	Rycroft	Rycroft	2	250	A. B. Grimm (Burned)
406	Ryley	Ryley	2–3	200	M. Creig
1,406	St. Paul	Elite	6	280	T. J. Stinson
414	Sedgewick	Kiefer's	2	275	R. R. Kiefer
491	Smoky Lake	Capitol	4–6	250	Nick Palamarek & P. E. Maskalyk
553	Spirit River	Spirit River	4	170	Wm. Glowalsky & P. Karpol
237	Standard	Community	1	200	Mrs. E. Pedersen, Sec'y.
2,421	Stettler	Roxy	6	427	G. W. Annable
706	Strathmore	Joyland	4	250	L. A. Larson
275	Strome	Memorial	2	200	G. A. Clark
984	Sylvan Lake	Uptown	6	275	E. C. Watkiss
3,026	Taber	Rex	2	330	D. Miller
		Tower	6	500	D. Miller
245	Thorhild	Thorhild	4	175	J. W. Puchalik & W. Bachynski
384	Thorsby	Thorsby	4–6	409	John R. Powlik
1,020	Three Hills	Lyric	6	306	R. Shibley
685	Tofield	Community	2	150	G. McFadzeon
630	Trochu	Lane	6	296	Kneller & Rueb
717	Turner Valley	Valley	6	285	W. F. Shulz
523	Two Hills	Lux	4	286	Wm. Sorochan
388	Vauxhall	Arch	3	200	Wm. Sorochan
2,219	Vegreville	Capitol	6	300	W. Kiervluk
1,984	Vermilion	Columbia	6	400	W. P. Pilkie & Son
206	Veteran	Veteran	2	250	K. H. Conway
675	Viking	Community	2	250	H. W. K. Hilliker
1,053	Vulcan	Opera	6	280	C. R. Robson

Pop.	Town	Theatre	Open	Seats	Licensee
1,994	Wainwright	Alma	6	503	P. May
		Elite	6	382	P. May
421	Warner	Fox	2	250	W. R. Hoakenson
285	Waterton Lakes	Waterton	4	275	G. C. Brewerton (Summer)
1,108	Westlock	Roxy	4–6	225	J. L. Serenas
3,813	Wetaskiwin	Audien	6	370	J. M. Danyluk
		Cinema	6	450	M. Pyrcz

Saskatchewan

(Licenses are renewable in Saskatchewan on January 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
256	Abbey	Abbey	1	175	Abbey Theatre Board
300	Aberdeen	Empress	2	250	M. A. Lewis
350	Abernethy	Memorial	2	250	J. H. Behrns
281	Aneroid	Community	2	300	Aneroid Theatre Board (A. W. Wright)
286	Antler	Memorial	4	282	G. Summerfeldt
543	Arborfield	Tivoli	6	300	Dr. L. A. Ares
200	Archerwill	Archerwill	2	150	K. L. Waters
622	Arcola	Princess	2–4	280	F. Mus
1,924	Assiniboia	Elk's	6	300	W. J. Lawrence
		Olympia	6	500	N. Rothstein
304	Avonlea	M.P.	1	150	J. L. King
450	Aylsham	Community	4	250	H. Freisen
494	Balcarres	Arcadia	6	200	C. H. Corns
120	Bangor	Community	2	150	L. Vaughan
1,318	Battleford	Rio	2	250	P. Peterson
387	Bengough	Bengough	3	190	J. N. Foley
794	Bienfait	Legion	2	200	W. C. Enmark
2,213	Biggar	Majestic	6	600	J. Shepherd
513	Big River	Big River	2	250	Mrs. M. I. Clarke & Mrs. M. Bouchard
474	Birch Hills	Dreamland	2	250	F. Lypchuk
561	Blaine Lake	Blaine Lake	1	280	W. J. Burak
100	Bracken	Community	2	200	Bracken Comm. (cl.)
883	Broadview	Broadview	2	200	K. Walshaw
		Memorial	4	300	F. Pflug
543	Bruno	Bruno	3	200	R. J. Schwinghammer
538	Buchanan	Buchanan	4	170	M. J. Diakiw
486	Cabri	Rex	2–3	200	J. Mulvenna
235	Cadillac	Cadillac	2	200	Mrs. C. Fisher
1,568	Canora	Roxy	6	200	I. Reinhorn
268	Canwood	Elks	2	200	BPOE (A. Buness)
231	Carievale	Community	2	200	Carievale Community Club (G. Bishop)
714	Carlyle	Community	2	250	Mrs. D. E. McLaren
599	Carnduff	Community	5	150	W. A. S. Barnes
240	Carragana	Carragana	2	140	Carragana & Dis. Thea. Ass'n
809	Carrot River	Marquis	6	350	Lorne Lunen
266	Central Butte	Princess	2	200	M. A. Yuzik
374	Chaplin	Chaplin	2	200	R. A. Donnelly
447	Choiceland	Park	2	175	H. B. Grimes
323	Climax	Climax	2	250	P. J. Rassmussen
150	Codette	Community	2	180	A. L. Logan
258	Conquest	Coliseum	2–4	200	Fertile Valley Legion (S. Laroque)
237	Coronach	Star	2	250	M. Fox
559	Craik	Pallas	6	180	J. E. Dennis
424	Cupar	Cupar	1	300	J. G. Mason
557	Cudworth	Community	2–4	250	F. Hryciuk (cl.)
378	Cutknife	Cutknife	2	150	Sponsor's Club
675	Davidson	Davidson	6	175	J. Vopni
200	Debden	Debden	4	389	J. L. Courchene
440	Deslisle	Fulbrook's	2–4	125	Mrs. E. Fulbrook
301	Dinsmore	Gaiety	2	100	Geo. Murray (cl.)
253	Dodsland	Dodsland	2	220	J. A. Herner
203	Domremy	M.P.	1–2	150	W. Zaparaniuk
530	Duck Lake	M.P.	1–2	150	W. Zaparaniuk
225	Dubuc	Memorial	2	300	A. Simle
659	Eastend	Pastime	2–4	280	J. L. Murphy
442	Eatonia	Eatonia	2	175	W. Kool

Pop.	Town	Theatre	Open	Seats	Licensee
260	Elbow	Elbow	1–2	240	G. Moskal
289	Elfros	Town Hall	1	150	H. Narfason
491	Elrose	Elrose	3	200	R. Webb
649	Esterhazy	Esterhazy	2	150	F. Chomos
3,911	Estevan	Orpheum	6	540	J. D. McKenzie
1,295	Eston	Eston	4	350	S. Stone
300	Eyebrow	Eyebrow	2	150	J. Sheparitis
154	Fairlight	Community	2	200	J. F. Canwood
185	Ferland	Ferland	2	175	J. A. Fournier
100	Fife Lake	Fife Lake	2	225	Can. Legion (P. Mackie)
232	Fillmore	Fillmore	2	125	Board of Trade (A. L. Cowan)
100	Fir Mountain	Capitol	2	100	R. S. Flynn
221	Fleming	Fleming	2	150	Fleming Dist. Co-op. (Mrs. MacLean)
775	Foam Lake	Foam Lake	2	125	H. Narfason
874	Ft. Qu'Appelle	Fort	6	250	S. Karby
125	Fosston	Fosston	2	150	R. Benson
351	Fox Valley	Fox Valley	2	175	G. Glaser
197	Frontier	Frontier	2	150	Frontier Bd. of Trade (J. Burns)
384	Gainsborough	Gainsborough	3	250	R. R. Southam
180	Glentworth	Community	2–4	150	N. C. Phelp
1,191	Gravelbourg	Gaiety	6	480	S. Karby
1,007	Grenfell	Windsor	2	250	H. Humphrey
726	Gull Lake	Lyceum	3–6	305	J. H. Partridge
348	Hanley	Hanley	2	300	J. W. Reynolds
250	Hawarden	Hawarden	2–3	250	G. Moskal
943	Herbert	Herbert	2	200	L. Ewart
1,093	Hudson Bay	Lux	6	350	D. L. W. Hood
2,397	Humboldt	Lux	6	350	F. G. Bailey
1,561	Indian Head	Gary	6	350	E. C. Williams
2,321	Kamsack	Capitol	6	350	W. Welykholowa
		Elite	6	300	W. Welykholowa
399	Kelliher	Community	2	250	W. Batt
894	Kelvington	Galaxy	2	150	G. M. Miller
292	Kenaston	Kenaston	2	140	Kenaston Comm. Club (I. Mills)
249	Kennedy	Legion	2–3	250	Can. Legion (F. O. Barclay)
805	Kerrobert	Memorial	2–4	200	J. T. Haugh
253	Kincaid	Fraternal	2	125	Vil'ge of Kincaid (G. W. Simington, Sec)
1,746	Kindersley	Capitol	6	350	J. & M. Dobni & E. H. Bellward
669	Kinistino	Trevlyn	3	300	J. T. Treen
633	Kipling	Legion	2	200	W. T. Blatchford
314	Kisbey	Kisbey	2	130	Wm. Kehoe
335	Kyle	Kyle	2	225	J. Tuba
534	La Fleche	Globe	4	250	R. S. Flynn
361	Lake Lenore	Community	2	225	Hoenman Bros.
385	Lampman	Star	4	225	H. Heidinger
174	Lancer	Lancer	1–2	200	J. Mulvenna
151	Landis	Landis	2	150	H. Malet-Veale (cl.)
300	Lang	Community	1	200	J. L. King
596	Langenburg	Capitol	2	150	A. Yeske
408	Lanigan	Lanigan	2	200	M. E. Hoegi (cl.)
348	Lashburn	Community	2	175	J. M. Johnson, Sec'y
848	Leader	Leader	2	175	M. Haspflug
304	Leask	Leask	2	168	R. C. Marks
505	Lemburg	Memorial	2	175	C. H. Corns
325	Leoville	Northern Lights	2–4	150	Romeo Lebarge
409	Leroy	Leroy	4	250	E. Shervin
300	Limerick	Palace	3	275	M. J. Kinshin & R. Headrick (cl.)
316	Lintlaw	Community	3	265	Village of Lintlaw (A. Smestad)
3,921	Lloydminster	Empress	6	700	G. Coombes & Hudson
		Rio	2	454	G. Coombes & Hudson
342	Lucky Lake	Lucky Lake	2	150	G. Moskal (cl.)
477	Lumsden	Valley	2	180	C. Sinden
464	Luseland	Community	2	234	Luseland Comm. Ass'n Ltd.
534	Macklin	Community	2–4	200	A. Prediger
229	MacNutt	Community Hall	2	300	A. P. Haberstock
466	Maidstone	Maidstone	2	250	Mrs. M. H. Rusk
318	Mankota	Mankota	2	150	E. Kouri
300	Manor	Community	2	150	G. A. Dickin
1,641	Maple Creek	Grand	6	300	A. Myers
143	Marsden	Marsden	2	150	G. Edwards
413	Maryfield	Auditorium	2	200	W. G. Stockton
2,300	Meadowlake	Lux	6	350	S. Karby
		Midway	6	400	W. & S. Zaparaniuk
2,877	Melfort	Grand	6	500	J. J. Baldwin
4,457	Melville	Princess	6	420	J. Zaitzow
		Roxy	6	500	J. Zaitzow

Pop.	Town	Theatre	Open	Seats	Licensee
223	Meyronne	Meyronne	1	126	J. L. Murphy
275	Middle Lake	Community	2	150	M. Allen
314	Milden	Milden	2–4	175	A. A. Bratseth
446	Milestone	Town Hall	2–4	300	J. L. King
24,336	Moose Jaw	Capitol	6	892	FPCC
		Orpheum	6	532	FPCC
		Royal	6	500	Service Theatres Ltd.
		Studio	6	520	Service Theatres Ltd.
1,231	Moosomin	Lyric	6	316	L. H. Bradley
406	Morse	Morse	2	210	Mrs. M. Phimister
508	Mossbank	Rose	2–4	150	J. L. Murphy
473	Naicam	Naicam	3–6	150	R. L. Smith
240	Neilburg	Neilburg	2	125	C. H. McAuslan
3,147	Nipawin	Orpheum	6	300	I. Reinhorn
		Roxy	6	400	I. Reinhorn
458	Nokomis	Nokomis	2	125	A. Cogger
395	Norquay	DeLuxe	4	250	G. Huska
7,489	N. Battleford	Capitol	6	650	FPCC
		Empress	2–6	400	FPCC
467	Ogema	M.P.	2	150	A. Leonard
672	Outlook	Lyric	3–6	150	A. C. Barteluk
685	Oxbow	Bow	6	280	G. B. Ward
415	Perdue	Onyx	2	250	R. K. Purdy
187	Plenty	Memorial	2	225	Plenty Recreation, A. M. Rowan, Sec'y.
608	Ponteix	DeLuxe	2–4	150	J. L. Murphy
595	Porcupine Plains	Porcupine	2	150	I. Popoff
750	Preeceville	Preeceville	4	250	Paul Dyda
582	Prelate	Parish Hall	1	150	Nick Berger
17,607	Prince Albert	Orpheum	6	700	P. W. Mahon
		Strand	6	915	P. W. Mahon
285	Prudhomme	Victory	2–4	250	J. E. Harbus
270	Punnichy	Community Hall	2	150	Comm. Club (J. W. Latta)
488	Qu'Appelle	Qu'Appelle	2	250	J. D. Gunn
417	Quill Lake	Del-Lou	4–6	225	J. Longmuir
402	Radisson	Community	2	202	P. Peterson
953	Radville	Princess	4	225	Mrs. V. Ferris
376	Raymore	Memorial	2	150	C. Huckle & W. Kram
352	Redvers	Community	4	330	Redvers Comm. Hall Co. A. W. Carle—R. S. McDonald
69,928	Regina	Broadway	6	800	H. Bercovich
		Capitol	6	1302	FPCC
		Grand	6	947	"
		Metropolitan	6	898	"
		Rex	6	660	"
		Roxy	6	500	I. Reinhorn
320	Regina Beach	Century	6	250	J. L. King
250	Ridgedale	Legion	2	125	Board of Trade (A. Peterson)
465	Rocanville	Rocanville	4	300	F. Pflug
390	Rockglen	Dreamland	4	150	W. R. Pyle
1,878	Rosetown	Unique	6	495	A. J. Flack
498	Rose Valley	Rose Valley	2	200	N. Berge
1,181	Rosthern	Orpheum	6	200	F. Beilhart
388	Rouleau	Rouleau	2	220	J. L. King
522	Saltcoats	Star	4	200	W. R. Armstrong
53,732	Saskatoon	Broadway	6	725	Odeon
		Capitol	6	1600	FPCC
		Daylight	6	900	"
		Roxy	6	915	Rothstein Theatres
		Tivoli	6	700	Odeon
		Victory	6	635	"
220	Sceptre	Palace	2	150	Comm. Theatre Assoc.
358	Semans	Semans	2	225	C. L. MacGregor
1,621	Shaunavon	Plaza	6	600	FPCC
649	Shellbrook	Elk's	4	270	J. Bibby
355	Sintaluta	Sintaluta	2	250	Mrs. E. Doull
354	Spalding	M.P.	2	200	G. Braget
364	Spiritwood	Strand	2	125	F. L. Murray
551	Star City	Elk's Hall	2	250	B. J. O'Connor
447	Stoughton	Lyric	4	260	R. H. Dreger
536	Strasbourg	Legion	2	200	Mrs. G. Peters
200	Storthoaks	Storthoaks	2	200	M. J. Chicoine
185	Strongfield	Community Hall	1	250	A. Marshall
649	Sturgis	Regal	4	264	Regal Theatres Ltd. (S. Holmberg)
521	St. Walburg	St. Walburg	4–6	200	Geo. Larson
7,430	Swift Current	Eagle	6	350	S. C. Amuse. Co. (M. C. Healy)
		Lyric	6	550	S. C. Amuse. Co. (M. C. Healy)

Pop.	Town	Theatre	Open	Seats	Licensee
125	St. Benedict	Community	2	125	W. Wagstaffe
2,136	Tisdale	Falkon	6	425	F. W. Falkner
369	Tompkins	Memorial	2	200	Fred Kynaston
201	Tugaske	Tugaske	2	200	J. W. Elliott
275	Turtleford	Turtleford	2–3	125	Q. VonKuster
1,247	Unity	Star	6	350	H. J. & A. J. Selinger
356	Val Marie	Palais Royal	2	200	J. N. Keslering
389	Vanguard	Rand	2	140	S. Cochrane
336	Viscount	Viscount	2	200	F. Tetu & A. Sinkewitch
1,082	Wadena	Roxy	6	325	M. Plukator
768	Wakaw	Gem	6	300	S. Hryniuk & F. Shynkaruk
527	Wapella	Wapella	1	200	W. T. Hill & L. A. Gove
—	Waskesieu	Park	6	300	W. Zaparaniuk
1,138	Watrous	Roxy	6	260	A. M. Crawford
714	Watson	Star	6	200	R. L. Smith
358	Wawota	Wawota	2	200	F. Pflug
300	Weekes	Siery's	3	350	J. Siery
260	Welwyn	Community	2	200	F. Pflug
7,138	Weyburn	Hi-Art	6	460	P. Bodnoff & S. Karby
		Soo	6	587	P. Bodnoff & S. Karby
396	White Fox	White Fox	3–6	250	A. L. Logan
748	Whitewood	Legion	2	240	Can. Legion (D. C. Taylor)
1,578	Wilkie	Roxy	6	300	Rothstein Theatres
604	Willowbunch	M.P.	2	400	Mrs. S. Fontaine
175	Windthorst	Windthorst	2–3	200	J. A. Johnston
170	Wishart	Nix's	4	200	Nick Zack
983	Wolseley	Savoy	3	200	K. Walshaw
1,321	Wynyard	Vogue	5	300	G. R. Miller
200	Yellow Creek	Community	2	175	J. Kriston
465	Yellowgrass	Strand	3–6	300	J. King
7,045	Yorkton	Roxy	6	800	Rothstein Theatres
		York	6	350	Rothstein Theatres
419	Zenon Park	Zenon Park	2	100	Father A. Ares

Manitoba

(Licenses are renewable in Manitoba on May 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
1,433	Altona	Customs	4–6	300	W. Friesen
500	Arborg	Arborg	4–6	200	Wm. Gladys
376	Ashern	Community	1	200	C. Wynant
175	Aubigny	Parochial	1	300	C. Wynant
253	Austin	Austin	2	250	Mem. Comm. Club (Mrs. D. Randall)
500	Baldur	Baldur	2	250	W. G. Kilgour
		Memorial	2	300	Community Club (W. P. Lockhart)
1,372	Beausejour	Lyric	6	350	M. Hlady
375	Belmont	Belmont	2	175	J. H. McLeod
384	Binscarth	Legion	2	225	Canadian Legion
500	Birch River	Avalon	6	238	G. O. Dagg
736	Birtle	Savoy	6	300	G. J. Salmon
507	Bissett	Rice Lake	2	250	R. J. Minton
1,013	Boissevain	Victoria	4–6	350	D. V. Hammond
513	Bowsman	Happyland	2	175	C. Wynant
20,484	Brandon	Capitol	6	598	FPCC
		Oak	6	389	N. Bresver
		Strand	6	786	FPCC
915	Carberry	Palace	6	300	J. J. Baldwin
1,846	Carman	Boyne	6	300	L. Asper
469	Cartwright	Community	2–4	300	Canadian Legion (P. Lowe)
144	Clear Lake	Park	6	450	H. Prygrocki (Summer)
250	Crandall	Crandall	2	150	D. L. Johnston
494	Crystal City	Deluxe	2	200	B. V. Norton (cl.)
350	Cypress River	Mem. Hall	2	250	Mrs. K. Gurgess
5,986	Dauphin	Dauphin	6	600	Service Theatres Ltd.
		Gay	6	260	Service Theatres Ltd.
868	Deloraine	Jubilee	4–6	300	H. Sage
300	Dominion City	Dominion City	2–6	150	M. D. Borodenko
629	Elkhorn	Stadium	3–6	400	Stadium Committee (G. Bartley)
350	Elm Creek	Community	2	250	Community Club
883	Emerson	DeLuxe	6	300	Mr. W. & Mrs. I. Wightman
275	Erickson	Ilan	3	150	Ray & Edna Waterbury

Pop.	Town	Theatre	Open	Seats	Licensee
293	Fisher Branch	Fisher	2	150	D. Melnyk
9,858	Flin Flon	Northland	6	500	FPCC
		Rex	6	300	K. Finkelstein
8,200	Fort Garry	Garry	6	550	R. Bessler
268	Foxwarren	Foxwarren	2	150	A. R. Thorpe
817	Gilbert Plains	Plains	5–6	200	R. A. Eastcott
1,306	Gimli	Gimli	6	250	H. Greenberg
823	Gladstone	Audio	3	336	W. J. McGregor
593	Glenboro	Gaiety	6	200	A. B. Graham
950	Grandview	Century	2	270	F. Chickoski
658	Hamiota	Hamiota	4–6	295	J. L. Whyte
536	Hartney	Hartney	2–4	200	G. A. Arnason
436	Holland	Memorial Hall	2	300	Holland Comm. Club (B. Scharff)
275	Inglis	Sundown	4–6	216	Wm. Gallant
300	Inwood	Inwood	1	200	John Kadyniuk
200	Kelwood	Kelwood	2	150	C. Wynant
250	Kenton	Community	2	150	Kenton Comm. Club (Mrs. S. Young)
1,255	Killarney	Gaiety	5	340	G. Cowan
466	Lac du Bonnet	Walbec	4	300	W. Beckta
300	Langruth	Kristal	4	250	J. Karaz
200	Laurier	Parochial	2	150	C. Wynant
150	Lenore	Community	2	100	H. F. Allen
150	Long Lake	Long Lake	1	100	W. R. White
300	Lundar	Community	1	150	C. Wynant
633	MacGregor	Tivoli	2–4	265	Mrs. M. Hay
275	McCreary	Grand	2	200	N. Canton
748	Manitou	Pembina	4	248	Wm. McIntosh
200	Mariapolis	Mariapolis	2	250	M. Vanderbelt
210	Mather	Community	1	225	Community Theatre Club
767	Melita	Melita	2–4	290	Mrs. A. Waite
		Stardust	6	460	H. A. Hairsine
2,067	Minnedosa	Lyric	6	550	L. Asper
1,852	Morden	Ken-Mor	4	398	E. W. Kendall
1,193	Morris	Princess	2	300	Mrs. J. A. Todd
250	Miniota	Miniota	2	150	L. S. Hodnutt
2,859	Neepawa	Roxy	6	585	L. Asper
300	Notre Dame	Parochial	1	250	C. Wynant
458	Oak Lake	Oak Lake	2	200	R. Hogg
300	Oak Point	Community	1	200	C. Wynant
250	Oak River	Oak River	2	180	O. R. McLennan
702	Pilot Mound	Tivoli	4–6	225	E. Hayne
1,103	Pine Falls	Chateau	6	280	W. Johannson
300	Pipestone	Memorial	2	216	A. Rennie
235	Plumas	Rose	6	252	R. Bruschau
275	Point du Bois	Community	1–2	100	E. J. Wilson
8,466	Portage la Prairie	Elite	6	499	E. A. Mellen
		Playhouse	6	658	FPCC
384	Rapid City	IOOF	2	200	H. Miller
512	Reston	Memorial Hall	4	335	Reston M. Hall (C. McMurchy)
1,192	Rivers	Rex	6	300	S. Karby
779	Riverton	Community	4	200	C. Mayo
1,055	Roblin	Lyric	6	200	H. McFall
487	Roland	Rex	2	275	Roland Comm. Club (R. Bartley)
300	Rorketon	Lakson	3	150	P. Ostrysniuk
582	Rossburn	Rossburn	2	100	J. F. Urbanowski
1,096	Russell	Avalon	6	348	N. Maonowski
		Lyric	6	184	H. McFall
6,200	Selkirk	Garry	6	585	Rothstein Theatres
		Roxy	6	420	Rothstein Theatres
150	Seven Sisters Falls	Club	2	200	J. E. Rougeau
606	Sherridon	Roxy	6	365	K. Finkelstein
708	Shoal Lake	Avalon	2–4	240	J. Rutherford
300	Somerset	Lorne-Central	4	250	D. R. & A. P. Girouard
1,595	Souris	Avalon	6	450	H. J. Baldwin
2,144	Steinbach	Playhouse	5	290	E. G. Mallard
1,037	Stonewall	Rivoli	4	300	S. C. Tyler
300	Strathclaire	Bend	4	350	M. D. Myterko
250	Swan Lake	Swan Lake	2	175	G. A. Brandt
2,249	Swan River	Capitol	6	340	J. Bierwirth
		Crescent	6	364	C. Augustson
		Palace	6	295	J. Bierwirth
977	St. Annes	Parochial	1	300	C. Wynant
26,214	St. Boniface	Paris	6	600	H. Cohen
		Plaza	6	822	Western Theatres
		Rex	6	314	R. Karpinsky
250	St. Claude	Parochial	2	200	C. Wynant

Pop.	Town	Theatre	Open	Seats	Licensee
14,674	St. James	Lodge	6	680	T. Smerchanski
300	St. Mallo	Mallo	4	250	L. Marcotte
801	St. Pierre	St. Pierre	2	250	St. Pierre Club (A. E. Turenne)
697	St. Rose Du Lac	Parochial	2	240	J. Delveaux
18,000	St. Vital	Vogue	6	333	M. Calof
		Windsor	6	420	P. R. Johnson
642	Teulon	Teulon	2–4	225	J. Kadyniuk
3,346	The Pas	Lido	6	519	A. Rivalin
6,728	Transcona	Apollo	6	400	I. Triller
584	Treherne	Legion	2	240	J. McLachlon
1,714	Virden	Auditorium	6	500	T. A. Morris
213	Vita	Vita	2	150	P. Olchowecky
397	Waskada	Waskada	4	260	C. W. Griffith
434	Wawanesa	Cameo	2	225	A. E. Osborne
300	Whitemouth	Paramount	1	200	S. Nipon & D. Haig
1,303	Winkler	Winkler	6	264	E. J. Diemert
301	Winnipeg Beach	Beachview	6	360	H. G. Marder (Summer)
		Hi-Way	3–6	220	J. Ferley
918	Winnipegosis	Rex	2	200	S. Coffey
233,617	Winnipeg	Arlington	6	544	Western Theatres
		Beacon	6	990	Odeon
		Bijou	6	735	Western Theatres
		Capitol	6	1963	FPCC
		Classic	6	450	H. Prygrocki
		Colonial	6	500	M. Heppner
		College	6	995	Western Theatres
		Corona	6	360	Wm. Minuk
		Crescent	6	566	FPCC
		DeLuxe	6	500	L. Asper
		Dominion	6	952	M. Triller
		Elm	6	370	S. Brownstone
		Fox	6	594	Western Theatres
		Furby	6	498	Western Theatres
		Garrick	6	1107	Odeon
		Gaiety	6	711	FPCC
		Grand	6	871	Western Theatres
		King's	6	789	H. Prygrocki
		Lyceum	6	1119	FPCC
		Mac's	6	380	Western Theatres
		Metropolitan	6	1820	FPCC
		Oak	6	280	David Carr
		Odeon	6	1152	Odeon
		Osborne	6	704	FPCC
		Palace	6	820	Western Theatres
		Park	6	729	R. Bessler
		Regent	6	659	Western Theatres
		Rialto	6	544	Odeon
		Rose	6	662	Western Theatres
		Roxy	6	1052	Western Theatres
		State	6	336	B. H. Sommers
		Starland	6	1349	Western Theatres
		Tivoli	6	804	FPCC
		Tower	6	496	Western Theatres
		Times	6	361	Western Theatres
		Uptown	6	1687	FPCC
		Valour	6	410	H. Cohen
		Wonderland	6	594	Western Theatres

Ontario

(Licenses are renewable in Ontario on June 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
2,372	Acton	Roxy	6	451	National Theatre Services Ltd. (O.)
2,175	Alexandria	Garry	4	450	J. L. Murphy
1,000	Alfred	Eden	6	300	J. I. Beland
1,968	Alliston	Circle	6	300	O. Stewart
2,660	Almonte	O'Brien	6	352	Ottawa Valley Amuse. (L. B. Ritza)
3,635	Amherstburg	Liberty	6	484	W. S. Woof
1,352	Ansonville	Empire	6	456	Northern Empire Theas.
4,369	Arnprior	O'Brien	6	616	Ottawa Valley Amuse. (L. B. Ritza)
2,821	Atikokan	Strand	6	513	Premier Operating Corp.

Pop.	Town	Theatre	Open	Seats	Licensee
3,326	Aurora	Royal	6	382	National Theatre Services Ltd. (O.)
3,439	Aylmer	Strand	6	505	Alcana Theatre Co. Ltd. (Premier)
1,315	Bancroft	Bancroft	6	342	Bancroft Theat. Co. (NBC)
12,434	Barrie	Granada	6	536	Mid-Ont. Theas. (FP)
		Imperial	6	466	R. F. Garrett
		Roxy	6	719	Mid-Ont. Theas. (FP)
1,703	Beamsville	Beam	6	404	Mohawk Amuse's. Ltd. (L. Davidson)
756	Beardmore	Roxy	6	400	N. Rothstein
1,045	Beaverton	Strand	6	171	R.B. & B.K. Flaherty (NBC)
1,419	Belle River	Beau	6	304	H. Rankin (EBA)
19,394	Belleville	Belle	6	900	FPCC
		Capitol	6	802	Mid-Ont. Theas. (Twinex)
		McCarthy	6	829	Odeon Theas. (Ont.)
2,457	Blenheim	Temple	4	335	F. M. & E. W. Knight Estate
2,488	Blind River	Palace	4	472	Alex Solomon
700	Bothwell	Joy	6	286	Mrs. Margaret Irvine (EBA)
5,407	Bowmanville	Royal	6	390	D. Bucksparl & D. Nicholas
2,636	Bracebridge	Norwood	6	621	A. M. Giaschi
1,477	Bradford	Holland	6	357	W. Hobberlin & C. Rees
8,337	Brampton	Odeon	6	710	National Theatre Services Ltd. (O.)
		Roxy	6	618	National Theatre Services Ltd. (O.)
36,555	Brantford	Capitol	6	1618	Para. Brantford Theas. (FPCC)
		College	6	549	B. Borlak & B. Schachar
		Esquire	6	987	Atlas Theas. Ltd. (Twinex)
		Odeon	6	998	Odeon
		Paramount	6	909	Para. Brantford Theas. (FPCC)
1,918	Brighton	Home	6	209	M. Sherif
12,211	Brockville	Capitol	6	943	Para. Theas. (FPCC)
		Regent	6	974	F. Ritchie & J. Dobbie (FP)
750	Burks Falls	Bluebird	6	357	P. Sorokolit
5,975	Burlington	Roxy	6	485	National Theatre Services Ltd. (O.)
1,677	Caledonia	Regent	6	279	Gerald Vecsi (NBC)
3,203	Campbellford	Aron	6	429	Aron Theas. Ltd. (L. Davidson)
846	Cannington	Jewell	4	158	Angus W. Jewell (NBC)
1,987	Capreol	Audion	4	225	Mrs. J. Bilsborough
1,780	Cardinal	Savoy	4	292	H. & C. Swedlove
4,704	Carleton Place	Roxy	6	377	National Theatre Services Ltd. (O.)
2,500	Chapleau	Regent	6	360	C. A. Smith (Assoc.) Lake Theatres Ltd.
21,153	Chatham	Capitol	6	998	FPCC
		Centre	6	682	Twinex Century
		Park	6	638	Twinex Century
1,211	Chelmsford	Plaza	6	300	L. & A. Vaillancourt
1,671	Chesley	Roxy	6	370	Natl. Thea. Serv's. (O.)
1,095	Chesterville	Community	4	210	J. L. Maxwell
2,543	Clinton	Roxy	6	263	H. J. Sutherland
2,040	Cobalt	Classic	6	510	Theatre Holding Corp. (Premier)
7,439	Cobourg	Park	6	751	Durland Theas. (Premier)
3,364	Cochrane	Empire	6	402	J. A. Palangio
7,403	Collingwood	Gayety	6	497	S. & J. Russ & T. Greco
		Regent	6	521	Theatre Holding (Premier)
3,000	Cooksville	Roxy	6	600	National Theatre Services
16,800	Cornwall	Capitol	6	1224	Palace Amuse. (FP)
		Palace	6	959	Palace Amuse. (FP)
		Roxy	6	763	National Theatre Services Ltd. (O.)
2,875	Creighton Mines	Rio	6	319	C. Walford (NBC)
1,203	Crystal Beach	Beach	6	488	Monte Levis & B. & D. Ziff
2,506	Delhi	Capitol	6	499	Robert Hambleton
		Imperial	6	450	Mr. & Mrs. R. D'Hondt (NBC)
1,473	Deseronto	Bayview	6	303	Stan Marek
2,053	Dresden	Majestic	6	252	M. T. Craig
2,620	Dryden	Strand	6	260	J. M. Bailey
6,780	Dundas	Majestic	6	627	National Thea. Services Ltd. (S. Fingold)
4,440	Dunnville	Granada	6	378	Mid-Ont. Theas. (Twinex)
1,823	Durham	Dell	6	461	Ed Goss
13,690	Eastview	Eastview	6	604	Eastview Amuse. (Allied) (T. G. Lewis)
—	Eganville	Rio	6	323	Aubrey Winch
2,367	Elmira	Reo	6	499	Reo Theas. (B. S. McLeod)
1,577	Englehart	Palace	4	355	D. Korman & Sons
3,640	Espanola	Espanola	4	495	W. J. McLaughlin
2,734	Essex	Rio	6	456	Amherst Theatres Co. Ltd.
2,532	Exeter	Lyric	6	391	Geo. D. Thompson
1,298	Fenelon Falls	Fenelon	6	404	L. M. & R. Consky (NBC)
3,362	Fergus	Grand	6	471	S. Fardella
1,782	Forest	Kineto	6	346	M. & F. Rumford
7,555	Fort Erie, N.	Ballard	6	372	Annie Ziff
		Parkway	6	703	E. Levis, B. & D. Ziff & L. Marks

Pop.	Town	Theatre	Open	Seats	Licensee
7,914	Fort Frances	Fort	6	495	C. C. Polenske
		Royal	6	750	C. C. Polenske
34,783	Fort William	Capitol	6	1024	FPCC
		Fort	6	575	"
		Lake	6	700	"
		Odeon	6	993	Odeon
		Orpheum	6	948	FPCC
34,783	Fort William	Royal	6	830	FPCC
200	Fraserdale	Canyon Rec. Club	1	100	Canyon Rec. Club (E. N. McComb)
19,142	Galt	Capitol	6	1121	FPCC
		Grand	6	605	FPCC (Twinex)
		Palace	6	694	Odeon
4,103	Gananoque	Delaney	6	610	G. R. Delaney (EBA)
2,441	Georgetown	Roxy	6	382	National Thea. Services Ltd. (S. Fingold)
2,979	Geraldton	Strand	6	514	Theatre Holding Corp. (Premier)
880	Glencoe	Fox	4	428	Middlesex Theas. (B. McLeod)
4,885	Goderich	Capitol	6	476	H. J. Sutherland
		Park	6	497	H. J. Sutherland
702	Gore Bay	Community	4	350	Town of Gore Bay (T. H. Porter)
398	Grand Bend	Aldon	6	397	Alvin Bossenberry
2,982	Gravenhurst	Muskoka	6	416	G. Borneman & M. Hills (EBA)
2,739	Grimsby	Roxy	6	344	Main Thea. Corp. Ltd. (H. C. D. Main)
27,246	Guelph	Capitol	6	833	FPCC (Twinex)
		Odeon	6	998	Odeon
		Palace	6	896	Para. Theatres (FPCC)
		Royal	6	986	Para. Theatres (FPCC)
1,742	Hagersville	Regah	4	404	Hagersville Amuse. (L. Davidson)
2,337	Haileybury	Strand	6	423	Theatre Holding Corp. (Premier)
850	Haliburton	Molou	6	320	L. Consky (NBC)
207,544	Hamilton	Avalon	6	762	United Amuse. (FP)
		Capitol	6	2259	Odeon
		Century	6	858	Twinex Century (FP)
		Cinema	6	589	Supreme Theas. (Twinex)
		Delta	6	972	McKean Theas.
		Empire	6	892	McKean Theas.
		Granada	6	1005	FPCC
		Kenilworth	6	693	United Amuse. (FP)
		Kenmore	6	647	United Amuse. (FP)
		Mountain	6	707	J. B. & F. Goldhar & W. Gordon
		Palace	6	2007	Odeon
		Playhouse	6	666	A. Patzaleck (NBC)
		Queen's	6	937	McKean Theas.
		Regent	6	618	United Amuse. (FP)
		Reo	6	505	Middlesex Theas. Ltd. (B. McLeod)
		Roxy	6	750	Theatre Amusement Co.
		Savoy	6	977	Odeon
		State	6	558	M. Wiwchar
		Strand	6	871	United Amuse. (FP)
		Tivoli	6	1164	FPCC
		Westdale	6	593	Sardo Bros.
		Windsor	6	536	Odeon (Mrs. J. Ford)
		York	6	488	Odeon (Mrs. J. Ford)
3,511	Hanover	Paramount	6	347	Twinex Century
1,487	Harriston	Crown	6	499	J. E. Watier
1,502	Harrow	Haro	6	360	Haro Theatre Co. Ltd.
7,143	Hawkesbury	Ottawan	6	516	O. Legault (Allied)
		Regent	6	630	O. Legault (Allied)
1,701	Hearst	Royal	3	300	N. Boucher
3,058	Hespeler	Queens	6	498	Lisha Sarick
3,886	Humberstone	Imperial	6	459	Theatre Holding Corp. (Premier)
3,244	Huntsville	Capitol	6	763	F. Giaschi
6,504	Ingersoll	Strand	6	518	Theatre Holding Corp. (Premier)
9,500	Islington	Kingsway	6	700	Brock E. Farrow
		Westwood	6	994	Twinex Century
4,656	Kapuskasing	Strand	6	733	Alcana Thea. Co. Ltd. (Premier)
1,623	Keewatin	Wright	6	450	G. M. Wright
8,548	Kenora	Bijou	6	400	FPCC
		Paramount	6	880	FPCC
1,488	Kemptville	Empress	6	300	Vincent Kelly
2,652	Kincardine	Capitol	6	426	G. Filardo & T. Greco
33,120	Kingston	Biltmore	6	805	Biltmore Theatres Ltd.
		Capitol	6	1177	FPCC
		Grand	6	884	"
		Odeon	6	996	Odeon
2,495	Kingsville	Roxy	4	469	Stephen Kovacs (NBC)

Pop.	Town	Theatre	Open	Seats	Licensee
17,855	Kirkland Lake	LaSalle	6	712	Theatre Holding Corp. (Premier)
		Strand	6	949	Theatre Holding Corp. (Premier)
		Uptown	6	691	Theatre Holding Corp. (Premier)
44,797	Kitchener	Biltmore	6	907	Biltmore Theas. Ltd. (B. Okun)
		Capitol	6	1070	Theatre Holding Corp. (Premier)
		Century	6	692	Supreme Theas. (Twinex)
		Fox	6	701	Better Theas. Ltd. (B. McLeod)
44,797	Kitchener	Lyric	6	1410	Theatre Holding Corp. (Premier)
1,500	Larder Lake	Capitol	6	542	Theatre Holding Corp. (Premier)
6,909	Leamington	Vogue	6	724	Essex Thea. Ltd. (Premier)
1,833	Levack	Rio	6	378	K. & J. Kennedy (EBA)
9,587	Lindsay	Academy	6	708	Acme Theas. Ltd. (Twinex)
		Century	6	748	Acme Theas. Ltd. (Twinex)
		Kent	6	296	Acme Theas. Ltd. (Twinex) (cl.)
3,449	Listowel	Capitol	6	396	H. C. D. Main
1,363	Little Current	Princess	6	240	A. E. Rolston
94,984	London	Capitol	6	1266	FPCC
		Centre	6	607	Twinex Century
		Elmwood Cinema	6	620	Twinex Century
		Loew's	6	1741	Dundas Amusements Ltd. (London)
		Odeon	6	1147	Odeon
		Park	6	806	FPCC (Twinex)
		Patricia	6	1073	Mid-Ont. Theas. Ltd. (FP)
		Savoy	6	521	Lisha Sarick
8,711	Long Branch	Royal	6	619	Ben Freedman (Allied)
295	McKenzie Is.	Island	6	200	C. E. Roluf
1,229	Madoc	Empire	6	300	Mrs. F. L. Munro
195	Madsen	Madsen	1	170	C. E. Roluf
500	Marathon	Strand	4–6	520	Alcana Thea. Co. (Premier)
1,593	Markham	Roxy	6	370	National Theatre Services Ltd. (O.)
1,117	Mamora	Plaza	6	418	A. J. Maynes
752	Massey	Princess	2	165	W. J. McLaughlin
1,350	Matachewan	Palace	6	450	Harry Simons
3,029	Mattawa	Champlain	6	472	L. & M. Consky (NBC)
3,159	Meaford	Capitol	6	316	P. Fingold (NBC)
6,949	Midland	Capitol	6	502	National Theatre Services Ltd. (O.)
		Roxy	6	800	National Thea. Services Ltd. (S. Fingold)
2,450	Milton	Princess	2	429	National Theatre Services
11,289	Mimico	Rex	6	494	Heinrich Heilman
500	Minden	Beaver	6	298	Mr. & Mrs. L. Consky (NBC)
1,987	Mitchell	Plaza	6	252	H. J. Sutherland
1,826	Morrisburg	Cameo	6	200	Carl Madsen (NBC)
7,500	Mount Dennis	Mount Dennis	6	661	Theatre Holding Corp. (Premier)
2,280	Mount Forest	Roxy	6	408	A. Cancilla (NBC)
3,867	Napanee	Granada	6	412	Mid.-Ont. Theas. (Twinex)
1,733	New Hamburg	Regent	3	201	J. L. Breen
4,175	New Liskeard	Empire	6	506	Northern Empire Theas. (A. Mascioli)
5,323	Newmarket	Roxy	6	700	National Theatre Services Ltd. (O.)
11,126	New Toronto	Biltmore	6	725	Biltmore Theatres New Toronto Ltd.
		Capitol	6	1042	Theatre Holding Corp. (Premier)
		Palace	6	393	Theatre Holding Corp. (Premier)
22,735	Niagara Falls	Capitol	6	660	Odeon
		Hollywood	6	771	M. Behajski
		Seneca	6	911	FPCC
1,727	Niagara-on-the Lake	Brock	6	405	D. L. McCourt
700	Nipigon	Plaza	6	451	N. Vickruck
17,899	North Bay	Bay	6	558	FPCC (Twinex)
		Capitol	6	1435	FPCC
		Odeon	6	603	Odeon
1,433	Norwich	Capitol	6	426	Robt. Hambleton
5,346	Oakville	Century	6	675	National Theatre Services Ltd. (O.)
		Roxy	6	454	National Theatre Services Ltd. (O.)
3,229	Orangeville	Uptown	6	414	J. Merlina (EBA)
12,013	Orillia	Geneva	6	739	Twinex Century
		Opera House	6	787	Twinex Century
41,359	Oshawa	Biltmore	6	699	National Theatre Services Ltd. (O.)
		Marks	6	674	Reo Theas. (Oshawa) Ltd. (B. McLeod)
		Plaza	6	657	J. Weiser & D. Kalnitsky
		Regent	6	972	Para. Oshawa Theas. (FP)
198,773	Ottawa	Capitol	6	2523	FPCC
		Centre	6	998	Centre Amuse. (O.) (D. B. Stapleton)
		Century	6	552	Nat'l Theatre Services (O.)
		Elgin	6	811	Twinex Century
		Elmdale	6	894	National Theatre Services Ltd. (O.)
		Francais	6	999	R. E. Maynard

Pop.	Town	Theatre	Open	Seats	Licensee
198,773	Ottawa	Glebe	6	858	Mrs. H. Bessin
		Imperial	6	999	Twinex Century
		Linden	6	648	H. & Casey Swedlove
		Little	6	498	Ottawa Drama Lea. (Mrs. W. B. Herbert)
		Little Elgin	6	410	Twinex Century
		Mayfair	6	639	F. G. Robertson
		Nelson	6	997	Twinex Century
		Odeon	6	1539	Odeon
		Regent	6	1056	FPCC
		Rexy	6	593	Maryan N. Roy
		Rialto	6	524	S. Levinson & J. Polowin Estates
		Rideau	6	817	Twinex Century
		Somerset	6	729	M. Berlin
		Strand	6	553	W. Farrah
		Westboro	6	494	Central Westboro Amusement Ltd. (D. B. Stapleton)
16,204	Owen Sound	Centre	6	454	National Theatre Services Ltd. (O.)
		Classic	6	738	Para. Theas. (FP)
		Roxy	6	566	National Theatre Services Ltd. (O.)
		Savoy	6	660	Chris Georgas (FP)
1,572	Palmerston	Norgan	6	420	Stouffville Amuse. (L. Davidson)
5,239	Paris	Capitol	6	556	Alcana Thea. Co. (Premier)
1,000	Parkhill	Fox	6	416	Rio Theas. Ltd. (B. McLeod)
5,065	Parry Sound	Strand	6	644	Thea. Hold. Corp. (Premier)
12,581	Pembroke	Centre	6	504	Crescent Theas. Ltd. (B. Pape)
		O'Brien	6	733	Ottawa Valley Amuse. (L. B. Ritza)
4,521	Penetang	Pen	6	596	Principal Invests. Ltd. (Allied) (Mrs. N. C. Bennett)
5,015	Perth	Perth	6	690	Theatre Holding Corp. (Premier)
38,166	Peterborough	Capitol	6	902	FPCC
		Centre	6	600	Peterboro Centre Thea. Ltd. (EBA)
		Odeon	6	978	Odeon
		Paramount	6	955	FPCC
3,404	Petrolia	Iroquois	6	359	J. D. McCulloch (NBC)
4,236	Picton	Regent	6	798	Geo. Cook
27,704	Port Arthur	Colonial	6	1000	FPCC
		Lyceum	6	700	"
		Odeon	6	992	Odeon
		Paramount	6	944	FPCC
509	Port Carling	Island Park	4	200	Temple Bros. (Summer)
8,182	Port Colborne	Strand	6	786	Theatre Holding Corp. (Premier)
3,605	Port Credit	Vogue	6	499	Grant Farrow
2,436	Port Dover	Beach	6	520	J. A. Cloet (NBC)
1,551	Port Elgin	Elgin	6	302	J. A. Thompson
6,542	Port Hope	Capitol	6	670	Durland Theas. (Premier)
1,666	Port Perry	Lakeview	6	213	R. A. Gibson
750	Port Rowan	Bay	4–6	462	J. A. Cloet (NBC)
1,482	Port Stanley	Roxy	6	410	National Theatre Services (S. Fingold)
756	Powassan	Rio	6	410	D. Wark
3,476	Prescott	Princess	6	480	C. & H. Swedlove
7,608	Preston	Park	6	483	Thea. Hold. Corp. (Premier)
1,339	Rainy River	Gaiety	6	275	A. E. McLean
3,500	Red Lake	Cabin	4–6	160	Wm. Smith
7,643	Renfrew	O'Brien	6	677	Ottawa Valley Amuse. (L. B. Ritza)
2,137	Richmond Hill	Richmond	6	408	Richmond Amuse. Co. Ltd.
2,381	Ridgetown	Palace	6	279	M. T. Craig
37,833	St. Catharines	Capitol	6	1100	FPCC
		Centre	6	494	Niagara Centre Theatre Ltd.
		Lincoln	6	750	Lincoln Theas. (FP)
		Palace	6	996	Odeon
		Park	6	660	Mid-Ont. Theas. (Twinex)
3,988	St. Mary's	Lyric	6	387	H. J. Sutherland
17,942	St. Thomas	Capitol	6	1086	FPCC
		Columbia	6	510	FPCC (Twinex)
		Odeon	6	1116	FPCC
34,420	Sarnia	Capitol	6	995	"
		Imperial	6	961	Odeon
		Odeon	6	716	National Theatre Services Ltd. (O.)
		Park	6	617	FPCC (Twinex)
18,741	Sault Ste. Marie	Algoma	6	942	FPCC
		Biltmore	6	752	Biltmore Theas. (Soo) Ltd.
		Orpheum	6	552	FPCC
		Princess	6	967	Jos. & C. DePaul
1,850	Schreiber	Broadway	6	303	N. Vickruck
2,061	Seaforth	Regent	6	306	J. H. Sutherland

Pop.	Town	Theatre	Open	Seats	Licensee
7,197	Simcoe	Capitol	6	511	R. Hambleton
		Norfolk	6	599	R. Hambleton
		Strand	6	614	Theatre Holding Corp. (Premier)
2,346	Sioux Lookout	Mayfair	6	318	M. P. Dalseg
8,378	Smith's Falls	Soper	6	964	Theatre Holding Corp. (Premier)
1,101	Smooth Rock Falls	United Church Hall	6	405	United Church Hall Committee
1,655	Southampton	Esquire	6	312	H. W. Harmer (NBC)
3,500	South Porcupine	South Porcupine	6	500	Northern Empire Theatres Ltd. (A. Mascioli)
1,101	Stirling	Stirling	4	492	Corp. of Stirling
1,901	Stoney Creek	Fox	6	475	Middlesex Theas. Ltd. (B. McLeod)
1,685	Stouffville	Stanley	4	311	National Theatre Services Ltd. (O.)
18,750	Stratford	Avon	6	1006	Sarnia Thea. Co. (Premier)
		Classic	4	512	Sarnia Thea. Co. (Premier) (cl.)
		Vogue	6	704	Sarnia Thea. Co. (Premier)
3,679	Strathroy	King	6	575	Middlesex Thea. Co. Ltd. (B. McLeod)
4,916	Sturgeon Falls	Odeon	6	498	National Theatre Services Ltd. (O.)
41,837	Sudbury	Capitol	6	1369	FPCC
		Century	6	799	Twinex Century
		Empire	6	1299	Northern Empire Theas. Co. (A. Mascioli)
		La Salle	6	500	Dr. J. Haddad, J. & E. Sickerey
		Park	6	468	Twinex Century
		Plaza	6	520	Northern Empire Theatre Co. (A. Mascioli)
		Regent	6	1152	Twinex Century
506	Sundridge	Community	6	200	Douglas Wark
1,138	Sutton	Simcoe	6	310	Main Thea. Corp. (H. C. D. Main)
3,519	Tecumseh	Rex	6	424	Ruth Hooper & Vance Hardy
1,575	Thessalon	Empire	6	382	C. A. Smith (NBC)
6,390	Thorold	Tivoli	6	493	John Allen
2,682	Tilbury	Plaza	4	440	P. Barnes & L. Davidson
5,322	Tillsonburg	Capitol	6	574	R. Hambleton
		Oxford	6	507	R. Hambleton
		Strand	6	682	Theatre Holding Corp. (Premier)
27,338	Timmins	Broadway	6	806	FPCC
		Cartier	6	630	"
		Palace	6	1242	Timmins Theas. (FP)
		Victory	6	1127	FPCC (F. Colameco)
10,048	Trenton	Century	6	498	Twinex Century
		Trent	6	704	Odeon
1,552	Tweed	Victoria	4	234	W. S. Quinn (EBA)
1,775	Uxbridge	Roxy	6	410	National Theatre Services (S. Fingold)
1,000	Virginiatown	Strand	4	440	Theatre Holding Corp. (Premier)
3,240	Walkerton	Roxy	6	225	National Theatre Services Ltd. (S. Fingold)
7,673	Wallaceburg	Alexander	6	476	A. Alleveto
		Capitol	6	601	Theatre Holding Corp. (Premier)
2,000	Wasaga Beach	Skyview	7	900	L. Davidson
1,742	Waterford	Royal	6	357	Joseph Babics (NBC)
1,970	Waterloo	Waterloo	6	632	Theatre Holding Corp. (Premier)
1,200	Watford	Reo	6	412	Reo Theas. Ltd. (B. McLeod)
15,341	Welland	Capitol	6	1301	FPCC
		Community	6	449	Twinex Century
		Park	6	712	Twinex Century
1,241	West Hill	Roxy	6	598	National Theatre Services (S. Fingold)
1,031	West Lorne	Royal	6	494	Elgin Theas. (S. Gotfrid)
8,646	Weston	Biltmore	6	936	Biltmore Theatres Ltd.
		Fox	6	528	H. Pfaff & B. McLeod
1,017	Wheatley	Erie	6	290	H. Rankin
7,230	Whitby	Brock	6	404	W. Goodman
1,867	Wiarton	Berford	6	414	S. Merlina (EBA)
1,000	Williamsburg	Picadilly	6	382	Mrs. A. J. Casselman
6,100	Willowdale	Willow	6	992	Alcana Thea. Co. (Premier)
1,100	Winchester	Winchester	6	413	National Theatre Services (S. Fingold)
119,550	Windsor	Capitol	6	1788	Para. (Windsor) Theas. (FP)
		Centre	6	926	Para. (Windsor) Theas. (FP)
		Empire	6	900	Para. (Windsor) Theas. (FP)
		Kent	6	478	Para. (Windsor) Theas. (FP)
		Palace	6	1605	Para. (Windsor) Theas. (FP)
		Park	6	813	Para. (Windsor) Theas. (FP)
		Royal	6	452	F. P. Hannon
		Temple	6	598	Rose Theas. Ltd. (B. H. Mechanic)
		Tivoli	6	1202	Para. (Windsor) Theas. (FP)
		Vanity	6	960	Twinex Century

Pop.	Town	Theatre	Open	Seats	Licensee
2,625	Wingham	Lyceum	6	300	A. B. Adams
1,685	Woodbridge	Roxy	6	495	National Theatre Services
15,486	Woodstock	Capitol	6	844	T. Naylor (O.)
		Royal	6	966	FPCC
670,945	Toronto	Academy 1286 Bloor W.	6	391	B&F
		Ace 603 Danforth	6	585	Vincent W. Rice
		Adelphi 1008 Dovercourt	6	460	Sonia Lipton
		Alhambra 568 Bloor W.	6	995	Parc. Theas. (FP)
		Allenby 1215 Danforth	6	770	M. Starkman & C. Wagman (Allied)
		Apollo 2901 Dundas W.	6	551	B&F
		Arcadian 10 Queen St. E.	6	370	S. Hamer (NBC)
		Astor 651 Yonge St.	6	692	Embassy Thea. Ltd. (Twinex)
		Avalon 2921 Danforth	6	403	J. Stern & Irving Stern
		Avenue 331 Eglinton W.	6	680	Avenue Theatres, Toronto (FP)
		Avon 1092 Queen St. W.	6	325	Elmas Theas. Ltd. (J. Melzer)
		Bay 43 Queen St. W.	6	477	Bay Thea. Ltd. (J. L. Hunter)
		Bayview 605 Bayview	6	674	Twinex Century
		Beach 1971 Queen E.	6	1288	FPCC
		Beaver 2942 Dundas W.	6	1162	B&F
		Bellevue 360 College St.	6	787	B&F
		Biltmore 319 Yonge St.	6	929	Biltmore Theas. Ltd. (M. H. Okun)
		Birchcliffe Scarboro	6	865	Supreme Theas. Ltd. (Twinex)
		Bloor 529 Bloor W.	6	781	FPCC
		Bluebell 309 Parliament	6	596	Zelig Unger
		Bonita 1035 Gerrard E.	6	542	Harry Lester (EBA)
		Brighton 127 Roncesvalles	6	418	C. & W. Welsman
		Broadway 75 Queen W.	6	486	Jordian Thea. Co. (A. E. Eckler)
		Brock 1585 Dundas W.	6	692	Twinex Century
		Cameo 989 Pape Ave.	6	743	S. Strashin (Allied)
		Capitol 2492 Yonge St.	6	1092	FPCC
		Carlton 509 Parliament	6	993	B&F
		Casino 87 Queen St. W.	6	1121	Murray Little (Premier)
		Centre 772 Dundas W.	6	500	Balmoral Theas. Ltd. (W. Gordon)
		Century 147 Danforth Ave.	6	1354	B&F
		Chateau 550 Queen St. W.	6	331	Rotenberg Theas. Ltd.
		Christie 665 St. Clair W.	6	848	Odeon
		Circle 2567 Yonge St.	6	750	Twinex Century
		Classic 1300 Gerrard E.	6	526	L. Mazza
		College 960 College St.	6	1499	FPCC
		College Playhouse 346 College St.	6	453	Morris Becker

Pop.	Town	Theatre	Open	Seats	Licensee
670,945	Toronto	Colony 1801 Eglinton W.	6	838	Odeon
		Community 1202 Woodbine	6	742	B&F
		Crescent 3265 Dundas W.	6	487	Roy E. Dawson (Allied)
		Crest 551 Mt. Pleasant Rd.	6	862	Twinex Century
		Crown 591 Gerrard E.	6	724	Urban Theas. Ltd. (Twinex)
		Donlands 397 Donlands Ave.	6	838	B&F
		Doric 1094 Bloor W.	6	527	Samuel Lester (NBC)
		Downtown 285 Yonge St.	6	1059	Twinex Century
		Eastwood 1430 Gerrard E.	6	849	B&F
		Eclipse 387 Parliament	6	561	Thos. J. Walton Jr. (cl.)
		Eglinton 402 Eglinton W.	6	1080	FPCC
		Empire 408 Queen E.	6	668	C. & H. Rotenberg
		Esquire 2290 Bloor W.	6	512	Twinex Century
		Fox 2236 Queen E.	6	546	Sheldon Theas. Ltd. (NBC) (Harry Sherman)
		Garden 290 College St.	6	526	M. Rittenburg
		Gerrard 1908 Gerrard E.	6	738	B&F
		Glendale Avenue Rd. & Brookdale	6	995	Twinex Century
		Granada 415 Danforth Ave.	6	518	C. Wagman & H. Starkman (Allied)
		Grant 522 Oakwood Ave.	6	672	Odeon
		Grover 2714 Danforth Ave.	6	794	B&F
		Guild 1275 Gerrard E.	6	435	H. & M. Rotenberg
		Hillcrest 285 Christie St.	6	428	Nick Dotsch
		Hollywood 1519 Yonge St.	6	1709	Theatre Holding Corp. (Premier)
		Ideal 210 Main St.	6	480	George McGuire
		Imperial 263 Yonge St.	6	3373	Eastern Theatres (FP)
		Int'nat'l Cinema 2061 Yonge St.	6	605	Townart Hall Ltd. (Twinex)
		Island 4 Iroquois Ave. Centre Island	6	705	Island Theatre Co. Ltd. (H. Harnick)
		Joy 1130 Queen E.	6	380	Mac Pelly
		Kent 1488A Yonge St.	6	500	C. Posen (Allied)
		Kenwood 962 Bloor W.	6	599	Twinex Century
		Kum-C 1288 Queen W.	6	596	Twinex Century
		Lake 2173 Queen E.	6	531	FPCC (Twinex)
		Lansdowne 683 Lansdowne	6	994	B&F
		La Plaza 735 Queen E.	6	787	B&F
		La Salle 526 Dundas W.	6	681	A. Finkelstein (Allied)
		Loew's 189 Yonge St.	6	2096	Marcus Loew's Theas.
		Major Rogers Rd. 435 Rogers Rd.	6	663	Theatre Holding Corp. (Premier)
		Major St. Clair 1780 St. Clair W.	6	599	Theatre Holding Corp. (Premier)

Pop.	Town	Theatre	Open	Seats	Licensee
670,945	Toronto	Massey Hall 178 Victoria St.		2765	Trustees Massey Hall (G. R. Creelman)
		Mayfair 347 Jane St.	6	478	Twinex Century
		Metro 677 Bloor W.	6	696	Twinex Century
		Midtown 506 Bloor W.	6	1089	Banner Theas. Ltd. (Twinex) (A. Polakoff)
		Mt. Pleasant 675 Mt. Pleasant Rd.	6	459	Peter Sorok
		Nortown Eglinton & Bathurst	6	959	FPCC
		Oakwood 165 Oakwood Ave.	6	1393	FPCC
		Odeon 1473 Queen W.	6	752	Terminal Theas. Ltd. (Twinex)
		Odeon-Danforth 635 Danforth	6	1330	Odeon
		Odeon-Fairlawn 3320 Yonge St.	6	1165	Odeon
		Odeon Humber Bloor & Jane Sts.	6	1203	Odeon
		Odeon-Hyland 1501 Yonge St.	6	1357	Odeon
		Odeon-Toronto 20 Carlton St.	6	2318	Odeon
		Orpheum 600 Queen W.	6	645	Orpheum Theas. Ltd. (P. Milner)
		Oxford 1512 Danforth	6	803	B&F
		Palace 664 Danforth	6	1485	FPCC
		Pape 336 Pape Ave.	6	419	Mrs. S. Rabatich
		Paradise 1006 Bloor W.	6	643	Odeon
		Paramount 1069 St. Clair W.	6	432	J. B. Goldhar
		Park 3291 Yonge St.	6	847	Twinex Century
		Parkdale 1605 Queen W.	6	1405	FPCC
		Parliament 425 Parliament	6	941	B&F
		Pix 233 Ossington Ave.	6	454	Twinex Century
		Prince of Wales 2094 Danforth	6	1200	B&F (W. A. Summerville)
		Pylon 606 College St.	6	749	Pylon Thea. Ltd. (B&F)
		Radio City 1454 Bathurst St.	6	833	B&F
		Regent 225 Queen E.	6	528	S. Persiko and M. Applebaum
		Revue 400 Roncesvalles	6	521	Twinex Century
		Rio 373 Yonge St.	6	500	Ace Thea. Co. (M. P. Saunders)
		Royal 1487 Dundas W.	6	338	A. Daniels
		Royal Alexandra 260 King St. W.	6	1525	Alexandra Co. Ltd. (E. W. Rawley)
		Royal George 1217 St. Clair W.	6	495	Mrs. Alice McCulloch
		Royce 1619 Dupont St.	6	587	I. Fishman
		Runnymede 2225 Bloor W.	6	1385	FPCC
		Savoy 399 Yonge St.	6	800	Biltmore Theas. (Gerrard) Ltd.
		Scarboro 960 Kingston Rd.	6	684	Supreme Theas. Ltd. (Twinex)
		Shea's 440 Bay St.	6	2386	FPCC
		St. Clair 1154 St. Clair W.	6	1430	FPCC

Pop.	Town	Theatre	Open	Seats	Licensee
670,945	Toronto	State 1608 Bloor W.	6	694	State Theatre Ltd. (Twinex)
		Studio 565 College St.	6	583	Lionel & Robert Lester
		Tivoli 13 Richmond E.	6	1436	FPCC
		Towne Cinema 57 Bloor E.	6	693	Townart Hall Ltd. (Twinex)
		University 100 Bloor St. W.	6	1556	FPCC
		Uptown 764 Yonge St.	6	2743	Yonge-Bloor Theatre Co. (Loew's, Inc.)
		Variety 382 Queen W.	6	398	H. B. Shawn
		Vaughan 558 St. Clair W.	6	929	B&F
		Victoria 83 Victoria St.	6	1140	FPCC
		Victory 287 Spadina Ave.	6	1272	New Strand Thea. Ltd. (Twinex)
		Village 422 Spadina Road	6	821	FPCC
		Vogue 1574 Queen E.	6	420	Edward Whitehead
		West End 215 Mavety St.	6	515	Principal Investments Ltd. (Allied)
		York 812 Yonge St.	6	877	B&F

Quebec

(Licenses are renewable in Quebec on May 1st. No itinerant licenses are included. "½" shown after name of Licensee indicates theatre using equal number of French and English pictures. "Fr." indicates French pictures only.)

Pop.	Town	Theatre	Open	Seats	Licensee
4,100	Actonvale	Acton	5	400	L. Trottier (Fr.)
4,000	Amos	Amos	7	400	M. Magny
		Royal	7	350	Raymond Chevrier (½)
4.500	Amqui	Figaro	6	400	Antonio Gilbert
		Mozart	6	460	Antonio Gilbert (Fr.) (cl.)
1,500	Anticosti Island	Anticosti	2	250	Consolidated Paper Ltd.
2,557	Armagh	Lemelin	4	325	J. Lemelin (Fr.)
700	Arntfield	Victoria	3	180	R. Falardeau
10,000	Arvida	Palace	7	480	G. Tremblay (½)
6,500	Asbestos	A.A. Club House	6	597	G. Theroux
		Lize	7	500	L. Lambert
3,115	Aylmer	Pix	7	289	L. Choquette (½)
3,982	Baie Comeau ..	Arcade	7	420	C. C. Lacroix (½)
4,200	Baie St. Paul ..	Clarence	6	350	R. Simard (½)
		Laurentian	6	300	J. E. Menard (Fr.)
2,000	Barachois	Barachois	4	200	K. Maloney
1,290	Barraute	Barraute	4	312	J. A. Baily (Fr.)
2,000	Beauceville East	Beauceville	5	352	A. Bolduc & P. Veilleux (Fr.)
6,000	Beauharnois	Iroquois	7	600	F. Hamel
		Hamel	7	300	E. Hamel
6,500	Beauport	Centre de Loisirs	5–6	400	C. L. Landry (½)
1,800	Beaupre	K. of C. Hall.....	4	300	E. J. Gauthier (Fr.)
1,900	Bedford	Bedford	7	150	H. Mason
2,008	Beloeil	Beloeil	7	500	J. Fortin (½)
		C.I.L.	7	150	M. Prevost
2,800	Belleterre	Star	4	450	P. Goulet & C. Poirier (Fr.)
4,400	Berthierville	Metro	5	400	M. Boulet
		Berthier	5	480	L. Choquette
2,796	Black Lake.....	Lyric	7	300	L. D. Jacob (½)
1.700	Bois des Filion .	Pal	7	350	A. P. Belair
3,500	Bonaventure	Acadia	7	275	V. Lebanc (½)
614	Bordeaux	Starlight	7	350	Mason-Prevost (Summer)
2,446	Bourlamaque ..	Capitol	7	662	Premier Operating
3,208	Brownsburg	Crown	7	256	Fay Cohen
		Vic	7	188	V. Marchand (½)
500	Bryson	Bryson	7	200	J. L. St. Pierre

Pop.	Town	Theatre	Open	Seats	Licensee
6,112	Buckingham	Oasis	7	250	J. Croisetiere (½)
		Plaza	7	500	P. Matte (½)
2,571	Cabano	Parish Hall	4	200	R. Malenfant (½)
		Royal	7	400	A. Breton
1,505	Cadillac	Palace	6	300	Dydzak Bros.
1,130	Campbell's Bay	Pontiac	2	300	J. F. Doyle (cl.)
1,621	Capchat	Capchat	6	392	G. Cote (Fr.)
18,473	Cap de la Madeleine	Champlain	7	600	L. Choquette
		Madelon	7	650	J. G. Kelly (½)
1,700	Carleton sur Mer	Carleton	4	250	J. Ernest Cullen
3,000	Cartierville	Commodore	7	600	N. Hotte
2,581	Causapscal	Canadien	7	300	A. Paquet (Fr.)
1,875	Chambly	New Cinema	6	400	Lucien Venne
2,311	Chandler	Chandler	7	200	J. R. Joncas (½)
		Helena	7	255	P. Lebellier (½)
1,831	Charlemagne	Cinema Charlemagne	2	138	E. Donati
		Parish Hall	3	200	J. A. Lapointe
3,287	Charny	Parish Hall	1	300	R. Lacasse (Fr.)
2,339	Chateauguay	Alamo	7	307	M. Bellerive
23,058	Chicoutimi	Capitol	7	634	G. Tremblay (½)
		Cartier	7	500	Aine Dionne (½)
		Imperial	7	700	L. Choquette
600	Clarke City	Clarke City Social & Athletic Assn.	3	208	Gulf Pulp & Paper Co.
2,000	Clermont	Clermont	6	150	J. Fortin
6,319	Coaticook	Opera House	7	467	Y. Blouin (½)
		Rivoli	7	419	R. Berzan (½)
1,425	Contrecoeur	Rex	7	220	L. Lusignan (Fr.)
		Trinity	2	250	Mrs. C. Birtz (½)
1,200	Coteau de Lac	Wilson Pavillion	1	400	P. Delorme (Summer)
1,600	Coteau-Rouge	Vox	7	400	L. P. Barcelo
4,410	Cowansville	Princess	7	300	L. Choquette
1,332	Danville	Town Hall	2	230	Alfred Fortier
1,500	Desbiens Mills	Centre	4	250	A. Neron (Fr.)
2,132	Disraeli	Couture	1–2	395	A. C. Couture (½)
4,300	Dolbeau	Meteor	7	600	R. Grenier (½)
3,653	Donnaconna	Royal	7	614	P. Dussault (½)
1,200	Dorion	Dorion	7	456	R. Farand
5,080	Dorval	Centre Recreatif	3	300	J. M. Fabien
1,200	Douglastown	Holy Name Hall	3	150	Rev. N. Nellis (Summer)
14,251	Drummondville	Capitol	7	850	Drummond Amuse.
		Drummond	7	750	E. Gauthier (½)
		Riviera	7	600	P. Gendron
1,474	Duparquet	Beattie	7	240	Athletic Ass'n.
3,714	East Angus	Royal	7	350	R. Martin (½)
1,800	East Broughton	Perro	6	250	J. D. Perrault (Fr.)
1,500	Estcourt	L'Acceuil	4	200	I. M. Ladouceur (Fr.)
4,906	Farnham	Rialto	7	418	L. Choquette (½)
1,636	Ferme Neuve	Vimy	4	256	O. Robitaille
1,130	Fort Coulonge	Pontiac	3	200	J. F. Doyle
2,500	Fox River	Cartier	2–4	300	J. Kennedy & C. Legarignon (Fr.)
1,200	Gaspe	Plaza	5	421	W. A. Kruze
5,573	Gatineau	Paris	7	286	W. Berlinguette
3,850	Gatineau Pointe	Laurentian	7	670	Leo Smith
22,247	Granby	Arena	6	400	Alphonse St. Onge (cl.)
		Cartier	7	600	R. P. Robert
		Palace	7	1498	R. P. Robert
		Ritz	7	1196	R. P. Robert (Fr.)
10,995	Grand'Mere	National	7	422	Dr. J. E. Guibord (½)
		Palace	6	600	Dr. J. E. Guibord (½)
936	Grand Riviere	Parish Hall	4	448	Rev. J. S. Belle-Isles (Fr.)
3,358	Greenfield Park	Met	7	228	J. Menard
1,500	Grenville	Laurention	7	375	Roland Landriault
1,200	Harrington East	Midget	4	100	J. Brymer (Summer)
562	Hemmingford	Parish Hall	1	250	J. O. Cabana (Summer)
450	Huber Deau	Huberdeau	3	100	A. Plouffe
1,200	Hudson	Royal	6	200	N. Rozen
43,000	Hull	Cartier	7	930	FPCC
		Cinema De Paris	7	615	France Film (Fr.)
		Laurier	7	1200	D. Paquin (½)
2,788	Huntingdon	Huntingdon	7	400	K. Hatten
		O'Connors Hall	7	400	T. & J. Trow
15,977	Joliette	Arena	5	500	Beaudry & Sansregret (Summer) (½)
		Capitol	7	450	L. Venne

Pop.	Town	Theatre	Open	Seats	Licensee
15,977	Joliette	Passe Temps	7	1000	L. Venne (Burned & Rebuilding)
		Venus	7	550	R. Bourgeois
21,566	Jonquiere	Centre	7	475	L. Choquette (½)
		Empire	7	525	L. Choquette (½)
9,851	Kenogami	Princess	7	420	L. Choquette (½)
709	LaBelle	LaBelle	6	200	A. Robert (Fr.)
4,558	L'Abord A Plouffe	Lido	7	400	A. Racette
900	Lac Etchemin	Lac Etchemin	1—3	200	A. B. Chabot (Fr.)
27,410	Lachine	Cinema	7	228	C. Marchand & T. Trow (½)
		Empress	7	468	United Amusement
		Royal Alex.	7	1050	United Amusement
6,120	Lachute	Rex	7	300	E. A. Fassio
		Rio	7	306	G. Marcoux
2,500	Lac St. John	Salle Paroissal	4	360	C. E. Boivain (Fr.)
2,422	LaMalbaie	Centre Recreatif	7	464	E. Paquin (½)
1,500	Lambton	Lambton	4	240	E. Roy
1,500	L'Annonciation	Cercle Gaite	4	300	G. Villeneuve (Fr.)
800	LaPatrie	Salle Paroissiale	1	125	E. Turgeon (Fr.)
4,043	LaPrairie	Royal	4	300	A. Auclair (½)
	Larrainville	Francais	7	200	Henri Bellehumeur
2,730	LaSarre	Francais	7	300	C. Pelletier (Fr.)
		LaSarre	7	400	Rene Mercier (Fr.)
2,681	L'Assomption	Alouette	7	250	L. Roy (½)
		Town Hall	1—2	300	P. Donati (½)
10,000	LaTuque	Empire	6	523	O. E. Fontaine (½)
		Lyric	7	350	Dr. A. Thibault (½)
2,460	L'Epiphanie	Royal	6	300	Roger Rondeau
13,011	Levis	Bienville	7	300	E. Beaumont (Fr.)
		Canada	7	384	A. Gingras (½)
		Cinema de Levis	7	400	Turcotte & Giguere (½)
3,960	Louiseville	Royal	7	575	P. Bourmansour (½)
10,988	Longueuil	Avalon	7	570	E. Venne
		Le Petit Thea.	7	200	L. Choquette (Fr.)
12,363	Magog	Capitol	7	400	L. Choquette (Fr.)
		Centre	7	350	L. Goudreault
		Palace	7	445	L. Choquette
1,119	Makamic	Makamic	4	300	F. Raymond (Fr.)
6,337	Makayville	Makayville	7	250	C. Jenson
6,000	Malartic	Malartic	7	440	Laurent Chartier
		Royal	7	350	J. L. Chartier
3,805	Maniwaki	Plaza	2	300	P. E. Theriault (½)
		Azur	7	500	P. E. Theriault
3,101	Marieville	Reo	6	350	M. Forest & Edouard C. Girard (½)
6,314	Matane	Cine West	7	400	J. A. Guimond (½)
		National	7	250	J. P. Forbes (Fr.)
		Parish Hall	6	250	Yvon Mercier (½)
6,000	Megantic	Bijou	7	408	A. Lemoine (½)
1,294	Mistassini	Orpheon	5	300	Egide Boivin (½)
5,000	Mont Joli	Cinema	7	508	J. Aboussafy (½)
		Royal	7	325	L. Richard (½)
5,000	Mont Laurier	Laurentian	7	547	Gauthier, Belanger & Lapointe (½)
		Laurier	7	500	P. E. Theriault
200	Mont Louis	Royal	6	200	J. P. Lapointe
6,000	Montmagny	Cinema Tache	6	500	R. Couillard (½)
		Lafontaine	7	700	Romeo Couillard (Fr.)
800	Morin Heights	Morin Heights	2	100	R. A. Baillargeon (Summer)
1,351	Napierville	Bijou	5	270	Jules Boire (Fr.)
2,000	New Carlisle	Empire	7	308	J. E. Dubreuil
1,000	New Richmond	Parish Hall	4	370	E. Cormier
4,076	Nicolet	Gala	3—4	375	G. Allard (Fr.)
9,200	Noranda	Noranda	7	600	FPCC
512	Normetal	Club House	4	240	Normetal Mining (½)
2,250	Oka	Au Fil De L'Eau	7	170	R. Turcot
1,100	Ormstown	Denis	6	360	E. Faubert
1,262	Parent	Stella	4	140	P. E. Casoni
4,500	Paspebiac	Paspebiac	6	400	E. Holmes (½)
1,441	Pierreville	Cine Film	2	300	A. Lapierre (Fr.)
2,500	Plage Laval	Garden	7	450	A. Allard (Summer)
5,200	Plessisville	Colonial	7	306	R. LaLonde (½)
1,500	Pointe Calumet	Pointe Calumet	7	145	Mason-Prevost (Summer)
8,646	Pointe Claire	Pointe Claire	7	400	G. Arpin (½)
1,098	Pointe Au Pic	Casino	5	300	L. Warren (Fr.)
8,205	Pointe aux Trembles	Bellevue	7	375	L. Choquette
2,403	Pont Rouge	Parish Hall	2	500	R. LaFrance (Fr.)

Pop.	Town	Theatre	Open	Seats	Licensee
5,093	Pont Viaux	Viaux	7	350	A. Daird (Fr.)
3,921	Port Alfred	Chateau	6	410	L. Choquette (½)
2,300	Port Daniel	Port Daniel	4	325	J. L. Langlais (½)
1,963	Princeville	Princess	7	200	P. Gendron (Fr.)
161,439	Quebec	Cambrai	7	530	A. Adilman (Fr.)
		Capitol	7	1808	FPCC (½)
		Cartier	7	810	United Amusement
		Cinema de Paris	7	1158	France Films (Fr.)
		Classic	7	500	Victoria Theatres (Fr.)
		Empire	7	600	W. Lester
		Francais	7	400	E. Beaumont (½)
		Imperial	7	1000	A. Chouinard
		Lairet	7	842	United Amusement
		Laurier	7	500	E. Beaumont
		Pigalle	7	702	France Films (Fr.)
		Princess	7	732	A. Chouinard (½)
		Rialto	7	430	W. Lester (Fr.)
		Sillery	7	500	A. Adilman
		Victoria	7	726	FPCC
6,000	Quebec West	Parish Hall	1	300	R. Lacasse (Fr.)
1,200	Raguenau	Ideal	2	200	G. Tremblay (Fr.)
1,902	Rawdon	Fifth Ave.	6	384	Robertson Theas.
3,441	Richmond	Myra	7	300	M. E. Lodge
1,558	Rigaud	Vimy	4	301	Jacques Champagne (½)
11,489	Rimouski	Auditorium	7	400	F. St. Laurent (½)
		Cartier	7	600	T. Trow (½)
9,400	Riviere du Loup	Capitol	7	500	R. D'Amour (½)
		Princess	7	545	Mrs. L. Bertrand (½)
5,200	Roberval	Roberval	6	150	J. Hylas Gagnon
1,395	Rock Island	Border	7	480	P. C. Taylor
14,500	Rouyn	Alexander	7	600	A. Alleveto
		Capitol	7	750	FPCC
		Montcalm	7	368	Jim Gauthier
		Paramount	7	600	FPCC
		Rouyn	7	580	F. Robin
2,193	Saybec	George's	6	200	J. Geo. Cote
500	Seignory Club	Log Chateau	2	250	Mason-Prevost
1,460	Senneterre	Senneterre	3	200	Miss A. Pelchat (½)
1,400	Seven Islands	Rio	7	250	A. C. Layden
1,500	Shawbridge	Laurentian	7	200	B. Etinson (Summer)
26,744	Shawinigan Falls	Auditorium	7	600	G. Champagne (½)
		Capitol	7	400	G. Champagne
		Cartier	7	500	G. Champagne (½)
		Roxy	7	600	G. Champagne (½)
49,737	Sherbrooke	Capitol	7	600	P. Demerest
		Cinema de Paris	4	846	France Films (Fr.)
		Granada	7	1592	United Amusements
		Premier	7	726	R. Vallee (½)
		Rex	7	628	G. Bachand (½)
14,500	Sorel	Eden	7	533	E. Gauthier (½)
		Sorel	7	1070	M. Lacouture
1,386	Sutton	Maple	6	300	N. Joncas
2,200	St. Adele en Bas	Pine	7	450	P. Karabian (½)
3,308	St. Agathe	Alhambra	7	300	L. Choquette (½)
		Roxy	7	433	J. Adilson
1,725	St. Alexis des Monts	Turner	4	250	J. Turner (Fr.)
1,500	St. Andre Avellin	Royal	6	250	Octave & Urgele Besson
3,325	St. Anne de Bellevue	Rex	7	414	M. Cohen, Inc.
4,650	Ste. Anne des Monts	Carriboo	5	225	Cine Gaspe Ltd. (J. C. Beaudette) (Fr.)
1,500	St. Anne de la Perade	Plaza	7	200	J. L. Gagnon
700	St. Anselme	Le Centre Paroissial	1	200	C. E. Dupuis
1,500	St. Antoine Abbe	Town Hall	1	150	J. O. Cabano (Summer)
1,500	St. Antoine des Laurentides	Town Hall	2	400	R. A. Baillargeon (Fr.) (Summer)
2,000	St. Casimir	Centre Paroissial	4	350	H. Tessier (Fr.)
		K of C	4	240	P. Dusablon
2,000	St. Cesaire	Venise	6	315	E. Pinsonneault (Fr.)
2,000	St. Chas. de Caplan	Victoria	4	200	V. Leblanc (½)
1,400	St. Chrysostome	Roxy	5	250	E. Cote (Fr.)
2,000	St. Come	St. Come	4	140	L. Doyon (Fr.)

Pop.	Town	Theatre	Open	Seats	Licensee
1,200	St. Croix	St. Croix	4	300	N. Demers
2,500	St. Donat	Jano	7	196	Ovila Villeneuve
1,000	St. Eleuthere	Salle Paroissiale....	4	400	L. Gagnon
—	Ste. Emelie de L'Energie	Cinema Erable	4	200	Gaston Bournadaire (Fr.)
1,500	St. Ephrem	Alfred	2	200	J. P. Roy (Fr.)
2,600	St. Eustache	St. Eustache	7	320	G. Cote
3,176	St. Eustache sur le Lac	Cinema	7	320	L. Dennis
		Moon	7	304	L. Theorat
		Normandie	7	300	G. Lahaie
627	St. Evariste	Royal	4	300	Emile Vachon (Fr.)
2,648	St. Felicien	St. Felicien	7	300	J. Hylas Gagnon (Fr.)
1,184	St. Felix de Valois	Carillon	6	300	R. Gravel
2,650	St. Gabriel de Brandon	Brandon	2–3	275	Noel Leclerc
		Laurentian	6	250	T. Yanakis
1,500	Ste. Genevieve .	Pierefonds	7	250	G. E. Lajoie
8,300	St. George de Beauce	Royal	7	484	L. Choquette
		Vimy	7	550	L. Choquette (½)
2,000	St. Gideon de Beauce	Frontenac	4	275	Y. Gilbert (Fr.)
5,870	St. Gregoire de Montmorency ..	Parish Hall	6	500	C. Pacaud (Fr.)
20,000	St. Hyacinthe ..	Corona	7	589	A. Adilman (½)
		Maska	7	811	United Amusement
1,800	St. Jacques de Montcalm	Acadia	6	300	J. L. Ferland (Fr.)
—	St. Jean	Cartier	7	700	C. Auclair
19,400	St. Jerome	Rex	7	900	General Theatres (½)
		Theatre du Nord	7	500	L. Choquette (½)
2,500	St. Jerome (Lac St. John)	Parish Hall	4	360	G. Tremblay
3,000	St. Joachim de Tourelle	St. Joachim	2	300	A. St. Laurent (Fr.)
19,100	St. Johns	Capitol	7	928	General Theatres (½)
		Cartier	7	450	C. Auclair (½)
		Imperial	7	692	United Amusement
8,028	St. Joseph d'Alma	Alma	6	300	U. H. Pelletier
		Canadien	6	600	L. Rossignol (½)
2,412	St. Joseph de Beauce	Marquette	4	300	J. O'Grady (½)
1,438	St. Jovite	St. Jovite	2	150	J. E. Dufour (½)
1,800	St. Julienne	Chateau	6	360	Maurice Simard
		Theatre Moderne	4	280	Maurice Simard
1,980	Ste. Justine	Etoile	4	350	A. Chabot (Fr.)
6,700	St. Lambert	Astor	7	450	United Amusement
		Victoria	7	426	United Amusement
19,918	St. Laurent	College St. Laurent	4	500	E. Deguire
		Normandie	7	632	United Amusement
2,700	St. Lin	Laurentide	4	191	J. P. Racette (cl.)
		Laurier	6	400	D. Charette (Fr.)
2,643	St. Louis de Courville	Parish Hall	1	200	R. LaFrance (Fr.)
1,150	Ste. Marguerite	Esterel	2–3	300	B. C. Salamis
2,430	Ste. Marie de Beauce	Centre Recreatif	7	310	Municipal du Village
		Ste. Marie	7	200	A. Jacob (½)
2,060	St. Martin de Beauce	Centre Paroissial	2–3	544	L. Dubord (Fr.)
1,800	Ste. Martine	Normandie	4	360	L. Desparois (½)
2,956	St. Michel des Saints	Alouette	7	250	Jean Lavoie (Fr.)
1,731	St. Pascal	Duchesse	4	400	G. A. Chapleau
1,300	Ste. Perpetue ..	Centre Recreatif	4	200	Maurice Lord
1,500	St. Prosper.....	St. Prosper	2–4	275	Yvan Morin (Fr.)
3,107	St. Raymond	Alouette	7	408	R. Martin (Fr.)
1,841	St. Remi	Capitol	5	349	R. Lussier
4,385	St. Romuald	Etchemin	7	400	J. A. Theberge (½)
3,630	St. Rose	Garden	7	300	A. Racette (Summer)
		Louise	7	200	J. A. Daigle
1,500	St. Sauveur	St. Sauveur	6	200	R. A. Baillargeon (½)

Pop.	Town	Theatre	Open	Seats	Licensee
7,000	Ste. Therese	George's	7	512	P. Senecal (½)
		Rose	7	440	W. Manville (½)
900	St. Zenon	Lux	4	180	Jean Lavoie
2,781	Temiskaming	Crescent	7	240	W. L. Coutu
3,173	Terrebonne	Figaro	7	300	Marcel Aubin
15,006	Thetford Mines	Bey's Cinema	7	500	L. Choquette
		Centre Paroissial	7	800	Rev. E. Begin
		Pigalle	7	500	A. Payeur (½)
45,708	Three Rivers	Capitol	7	1224	FPCC (½)
		Imperial	7	756	T. H. Trow (½)
		Paris	7	730	France Films (Fr.)
		Rialto	7	526	FPCC
		Salle Notre Dame	3–4	1000	A. Bellefeuille (Fr.)
1,933	Thurso	Capitol	4	248	D. St. Jacques
3,519	Trois Pistoles	Salle Paroissiale	7	700	A. Richard Pitre (Fr.)
8,603	Val D'Or	Palace	7	400	J. Dydzak (½)
		Princess	7	400	N. Chalykoff (½)
		Strand	7	570	Premier Operating Corp.
22,311	Valleyfield	Bellerive	7	679	G. Major (½)
		Royal	7	800	G. Martineau (½)
1,000	Varennes	Parish Hall	2	200	P. Donati (½)
1,196	Vercheres	Dalpe	7	160	A. Dalpe
67,349	Verdun	Fifth Ave.	7	760	Standard Amusements
		Palace	7	970	General Theatres
		Park	7	1160	Standard Amusements
		Savoy	7	868	Confederation Amusements
13,091	Victoriaville	Laurier	7	789	C. Magnan (½)
		Victoria	7	550	U. S. Allaire (½)
6,500	Ville Jacques-Cartier	Royal	7	400	W. Mainville
		Vox	7	400	L. Barcels
11,536	Ville LaSalle	LaSalle	7	680	LaSalle Amusements (½)
1,306	Ville Marie	Ville Marie	6–7	430	J. M. Gagne (Fr.)
6,700	Ville St. Joseph	Royal	7	616	A. Lamothe (½)
10,443	Ville St. Michel	Michel	7	300	J. Goyette
5,000	Ville St. Pierre	Lux	7	410	L. Choquette (½)
2,079	Warwick	Warwick	7	300	Rouville Amuse. Co. Ltd.
4,027	Waterloo	Star	7	290	L. Choquette
1,500	Weedon	Weedon	4	200	E. Tardif
4,696	Windsor Mills	Caro	7	290	R. Cloutier (½)
		Loma	7	200	R. Noel
4,192	Wrightville	Montcalm	7	400	FPCC
1,002,703	Montreal	Ahuntsic	7	662	United Amusement
		Alouette	7	1325	FPCC (Fr.)
		Amherst	7	1692	Premier Operating
		Avenue	7	850	United Amusement
		Avon	7	751	United Amusement
		Beaubien	7	750	General Theatres (½)
		Belmont	7	1221	United Amusements
		Bijou	7	270	France Film
		Broadway	7	113	N. Courtemanche
		Cameo	7	414	A. Capandrites (½)
		Canada	7	500	H. Green
		Canadien	7	690	A. Grimaldi
		Capitol	7	2603	FPCC
		Cartier	7	1051	Confederation Amusements (½)
		Centre	7	550	D. Berzan
		Century	7	655	Standard Amusements
		Champlain	7	1409	General Theatres
		Chateau	7	1471	Confederation Amusements (½)
		Cinema de Paris	7	464	France Film (Fr.)
		Corona	7	1298	United Amusements (½)
		Cremazie	7	740	General Theatres (½)
		Crystal Palace	7	765	J. Dufort
		Dieppe	7	400	E. Ruffo
		Dominion	7	829	Confederation Amusements (½)
		Electra	7	900	General Theatres (Fr.)
		Empire	7	500	I. Rosenbloom
		Empress	7	1350	Confederation Amusements
		Fairyland	7	500	B. C. Salamis
		Francais	7	1961	United Amusements
		Granada	7	1685	United Amusements
		Her Majesty's	7	1584	Consolidated Amusements
		Hollywood	7	600	C. Auclair
		Imperial	7	1875	FPCC
		Kent	7	675	United Amusements

Pop.	Town	Theatre	Open	Seats	Licensee
1,002,703	Montreal	La Scala	7	500	J. Desmarais
		Laval	7	800	United Amusements
		Lido	7	750	Irving Adelson
		Lord Nelson	7	500	N. Lazanis (½)
		Loew's	7	2853	FPCC
		Maisonneuve	7	715	Confederation Amusements (½)
		Majestic	7	550	H. Heller & J. Cytrynbaum
		Mercier	7	909	General Theatres (½)
		Midway	7	1178	General Theatres
		Monkland	7	1300	United Amusements
		Mount Royal	7	722	United Amusements
		National	7	1518	France Films (Fr.)
		Orleans	7	500	United Amusements
		Orpheum	7	1100	FPCC (Fr.)
		Outremont	7	1442	Confederation Amusements
		Palace	7	2625	FPCC
		Papineau	7	1446	United Amusements
		Passe Temps	7	568	A. Adilman
		Perron	7	500	General Theas (½)
		Plaza	7	980	United Amusements (½)
		Princess	7	2184	FPCC
		Regent	7	941	United Amusements
		Regal	7	415	A. St. Germain (½)
		Rex	7	450	C. Auclair
		Rialto	7	1174	United Amusements
		Rio	7	350	J. P. Benjamin
		Ritz	7	700	C. Auclair (Fr.)
		Rivoli	7	1547	United Amusements
		Rosemount	7	1305	United Amusements
		Roxy	7	789	P. Cardinal
		Royal	7	225	Mrs. S. Gagnon & A. Girard
		Seville	7	1148	Theatre Amusement Co.
		Snowdon	7	968	United Amusements
		Star	7	476	S. Athanasiou
		St. Denis	7	2380	France Film (Fr.)
		Stella	7	400	C. Auclair (Fr.)
		Strand	7	714	United Amusements
		System	7	924	Geo. Panos
		Van Horne	7	818	United Amusements
		Villeray	7	700	General Theatres (½)
		Vogue	7	700	D. Berzan
		Westmount	7	1141	United Amusements
		York	7	1100	United Amusements

New Brunswick

(Licenses are renewable in New Brunswick on June 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
1,741	Andover	Capitol	6	299	B&L Theatres
4,453	Bathurst	Capitol	6	470	P. J. Leger
		Kent	6	686	J. Harper Kent (FPCC)
1,333	Black's Harbor	Strand	6	320	Connors Bros. Ltd.
800	Buctouche	Roxy	6	250	Harry Adkins
7,754	Campbellton	Capitol	6	778	F. G. Spencer (FPCC)
		Paramount	6	600	F. G. Spencer (FPCC)
1,500	Caraquet	Bellevue	4–6	300	Ted Szymanski
5,223	Chatham	Capitol	6	392	B&L Theatres
1,000	Chipman	Capitol	6	350	J. A. Williams
4,939	Dalhousie	Capitol	6	510	F. G. Spencer (FPCC)
1,600	Deer Island	Mayfair	1	200	R. Greenlaw
350	E. Florenceville	Green's	6	490	G. Green & Sons, Ltd.
10,753	Edmundston	Capitol	6	480	B&L Theatres
		Star	6	560	Mrs. H. M. Nesbitt
3,000	Fairville	Gaiety	6	573	L. Sprague
16,018	Fredericton	Capitol	6	504	W. W. O. Fenety (FPCC)
		Gaiety	6	870	W. W. O. Fenety (FPCC)
2,365	Grand Falls	Grand	6	406	B&L Theatres
1,800	Grand Manan	Happy Hour	2	250	J. C. Coughlin
1,000	Grand Harbour	Community	2	278	Harry Cheyney

Pop.	Town	Theatre	Open	Seats	Licensee
1,000	Hartland	Capitol	6	496	B&L Theatres
300	Havelock	Havelock	6	268	L. O. & E. G. Pollock
1,000	Hillsboro	Capitol	3	266	E. D. Glendenning (cl.)
2,052	Marysville	Lyric	2	270	H. A. Galley (Winter)
2,265	McAdam	Vogue	6	400	Stanmore Enterprises Ltd. (B&L)
1,500	Minto	Gaiety	6	385	T. J. O'Rourke
27,334	Moncton	Capitol	6	914	Odeon
		Empress	6	734	"
		Imperial	6	616	FPCC
		Paramount	6	1166	"
4,248	Newcastle	Opera House	6	450	Mrs. J. McLaughlin
1,000	Petitcodiac	Corner	6	420	Lloyd Pollock
1,350	Plaster Rock	Community	4	400	G. D. MacFarlane
688	Port Elgin	Mayfair	4–6	250	Arthur Mitchell
2,000	Richibucto	Pine	4–6	300	H. Adkins
896	Rothesay	Community	2	300	E. J. Hoyt
2,873	Sackville	Vogue	6	475	M. E. Walker (Sack.) Ltd.
50,779	Saint John	Capitol	6	1630	FPCC
		Kent	6	800	A. I. Garson (O.)
		Mayfair	6	792	Franklin-Herschorn
		Paramount	6	1394	FPCC
		Regent	6	759	Franklin-Herschorn
		Strand	6	769	Odeon
2,010	Shediac	Capitol	6	324	J. E. LeBlanc
1,181	Shippigan	Frontenac	6	300	H. L. Haines & J. Robichaud
—	Sunny Corner	Community	6	—	H. Matchett
3,224	Sussex	Strand	6	750	Colin & Wm. Danson
1,167	St. Andrews	Andraeleo	6	300	Paul Roy
		Marina	6	200	E. S. Finigan
1,263	St. George	Capitol	6	396	Charlotte Amuse. Co. Ltd. (B&L)
		Opera House	1	200	Charlotte Amuse. Co. Ltd. (B&L)
1,419	St. Leonard	Acadia	6	400	Mrs. E. Fournier
3,000	St. Quentin	Montcalm	6	500	Centre Recreatif Ltd.
3,769	St. Stephen	Queen	6	594	C. E. Staples
3,700	Tracadie	Rex	6	400	North Shore Theatre Co.
4,000	West Saint John	Community	6	337	W. R. Golding
500	Wilson's Beach	Maple Leaf	2–3	200	W. Newman (cl.)
3,996	Woodstock	Capitol	6	455	F. G. Spencer (FPCC)

Nova Scotia

(Licenses are renewable in Nova Scotia on April 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
9,870	Amherst	Capitol	6	820	F. G. Spencer (FPCC)
		Paramount	6	610	F. G. Spencer (FPCC)
782	Annapolis	Capitol	6	346	Annap. Amuse. Co. Ltd. (B&L)
3,196	Antigonish	Capitol	6	540	B&L Theatres
600	Barrington Passage	Goudey	6	499	Mrs. S. M. Brownell
2,100	Bedford	Bedford	6	200	W. A. Purcell
1,045	Berwick	Bligh's	6	268	W. L. Bligh
1,038	Bridgetown	Strand	6	280	C. L. Piggott
4,010	Bridgewater	Avon	2–3	475	SFA Limited
		Capitol	6	618	SFA Limited
1,311	Canso	Ideal	6	354	L. D. Nauffte
1,000	Chester	Kenerik	4	292	Eric Redden
1,020	Clark's Harbor	Vimy	3	513	Evan A. Swim
15,037	Dartmouth	Dundas	6	675	Franklin-Herschorn
		Mayfair	6	731	Franklin-Herschorn
2,047	Digby	Bijou	2	270	SFA Co. Ltd.
		Capitol	6	294	SFA Co. Ltd.
3,143	Dominion	Royal	6	300	J. S. Liscombe
700	Freeport	NuEra	1	150	Lloyd Blackford
25,586	Glace Bay	Russell	6	900	Wener & Green
		Savoy	6	1290	FPCC
85,589	Halifax	Armview	6	743	M. E. Walker
		Capitol	6	1980	FPCC
		Casino	6	1018	Odeon
		Empire	6	575	Maritime Amuse. Co. Ltd.

Pop.	Town	Theatre	Open	Seats	Licensee
85,589	Halifax	Family	6	523	Franklin-Herschorn
		Gaiety	6	613	M. E. Walker, Ltd.
		Garrick	6	414	Odeon
		Oxford	6	680	"
		Paramount	6	1002	FPCC
		Vogue	6	945	Franklin-Herschorn
1,131	Hantsport	York	6	250	United Enterprise Ltd.
544	Hubbards	Hubb	4	150	W. L. Armstrong
2,360	Inverness	Victoria	4–6	264	J. Tubetti
1,109	Joggins	Regent	6	250	R. J. Melanson
4,240	Kentville	Empire	6	684	F. G. Spencer (FPCC)
		Paramount	6	746	F. G. Spencer (FPCC)
800	Kingston	Roxy	6	250	F. J. Mumford
3,535	Liverpool	Astor	6	625	Astor Thea. Ltd. (Spencer)
1,225	Lockeport	Capitol	6	391	B&L Theatres
2,816	Lunenburg	Capitol	6	460	F. G. Spencer
1,019	Mahone Bay	Kenerik	2	185	Eric Redden
1,506	Middleton	Capitol	6	490	G. R. Spencer
800	New Germany	York	2	230	A. A. Fielding
9,933	New Glasgow	Academy	6	717	Odeon
		Roseland	6	743	"
500	New Ross	Cross	4	208	Ken Corkum
10,423	New Waterford	Majestic	6	594	F. Gregor (FPCC)
		Paramount	6	746	F. Gregor (FPCC)
7,354	North Sydney	Odeon	6	576	Odeon
1,466	Oxford	Capitol	6	275	G. E. Fulton
1,906	Parrsboro	Gem	6	128	M. B. Audas
4,259	Pictou	Capitol	6	440	H. Wisener
1,034	Port Hawkesbury	State	4–6	225	R. F. Hazel & P. R. Barkhouse
2,000	River Hebert	Royal	4	270	W. L. McEachern
1,501	Sheet Harbour	Atlantic	2	250	Atlantic Theatres, Ltd.
2,040	Shelburne	Capitol	6	397	B&L Theatres
1,822	Shubenacadie	Roxy	6	187	M. E. Walker (United Enterprise, Ltd.)
7,138	Springhill	Capitol	6	597	A. J. Mason
2,000	Spryfield	Kent	6	330	M. E. Walker
5,575	Stellarton	Jubilee	6	630	Odeon
31,317	Sydney	Paramount	6	996	FPCC
		Strand	6	601	B&L Theatres and E. R. Lynn
		Vogue	6	1075	FPCC
8,400	Sydney Mines	Strand	6	965	Odeon
1,061	Tatamagouche	Rialto	6	225	Hazel & Barkhouse
10,756	Truro	Capitol	6	802	F. G. Spencer (FPCC)
		Royal	6	922	F. G. Spencer (FPCC)
1,327	Wedgeport	Evangeline	4	210	A. C. LeBlanc
561	Westport	Star	1	155	W. G. Strickland
4,301	Westville	Roxy	6	364	Westville Thea. Co.
1,475	Weymouth	Community	2	200	Dr. H. J. Pothier
6,000	Whitney Pier	Casino	6	344	George Khattar
		Star	6	576	M. E. Walker
3,439	Windsor	Imperial	6	590	Windsor Amusement Co.
2,313	Wolfville	Acadia	6	600	G. R. Spencer
8,106	Yarmouth	Capitol	6	1249	Odeon
		Community	6	571	Franklin-Herschorn

Prince Edward Island

(Licenses are renewable in New Brunswick on June 1st and in Nova Scotia on April 1st.)

Pop.	Town	Theatre	Open	Seats	Licensee
674	Alberton	Princess Pat	6	320	J. F. & Gordon White
690	Borden	Reo	4	254	W. J. Palmer (Burned)
15,887	Charlottetown	Capitol	6	514	F. G. Spencer (FPCC)
		Empire	3	500	F. G. Spencer (FPCC) (cl.)
		Prince Edward	6	1050	F. G. Spencer (FPCC)
300	Crapaud	Crapaud	2	200	Lloyd Rogerson
762	Georgetown	Legion	1	250	Canadian Legion
811	Kensington	Cameo	6	250	J. K. Pidgeon
1,068	Montague	Yeo	4	250	B. H. Yeo
400	Morell	Memorial	2–3	300	Memorial Hall Co. Ltd.

Pop.	Town	Theatre	Open	Seats	Licensee
500	Mount Stewart	Macdonald's	2–4	225	R. A. & C. L. Macdonald
400	Murray Harbour	Community	2–4	180	Keith Buell
400	Murray River	Community	2–4	150	B. H. Yeo
800	O'Leary	Verdun	4	400	Milton Smallman
1,183	Souris	Souris	3	250	C. N. Richards
6,547	Summerside	Capitol	6	560	H. E. Gaudet
		Regent	6	526	G. R. Pope
200	St. Peters Bay	Legion	1	150	R. A. MacDonald

Newfoundland

Pop.	Town	Theatre	Open	Seats	Licensee
2,700	Belle Island	Gaiety	6	400	R. R. Costigan
		Princess	6	300	Normore & Luffman
2,552	Bishop's Falls	Wavell	2–4	200	Roy Walsh
1,401	Bonavista	Garrick	6	200	F. G. Bradley
2,744	Botwood	Imperial	6	200	J. S. Arklie & Roy Petrie
1,395	Buchan's	Buchan's	6	200	C. L. Courage
10,276	Corner Brook	Majestic	6	500	Coleman & Coombes
		Palace	6	500	J. A. Basha
		Regent	2	150	Coleman & Coombes
2,655	Deer Lake	Roxy	4	400	Lakeside Lodge Ltd.
2,400	Gander	Globe	6	400	W. J. Leahey
		Star	2	200	W. J. Leahey
4,552	Grand Falls	Popular	4	350	P. A. Edwards
2,331	Harbour Grace	Paramount	2–4	300	W. & M. Hayes
1,194	Humbermouth	Humber	4–6	350	M. G. Basha
537	Placentia	Orcan	2–4	400	United Movies Ltd. (cl.)
2,634	Port Aux Basque	Basque	6	304	E. J. Godden & H. O. House
871	Stephenville	Dome	4–6	300	Leo Gaultois
		Page	7	256	G. M. Basha
956	Stephenville Crossing	Crossing	4–6	200	Chas. McFatridge
52,873	St. John's	Capitol	6	847	Nfld. Amuses. Ltd. (FPCC)
		Cornwall	6	922	Nfld. Amuses. Ltd. (FPCC)
		Nickel	6	800	J. P. Kiely
		Paramount	6	1195	Nfld. Amuses. Ltd. (FPCC)
		Star	6	800	Nfld. Amuses. Ltd. (FPCC)
		York	6	1100	J. P. Kiely
3,674	Windsor	Vogue	6	350	J. L. Basha
		Windsor	2–4	——	Rev. F. P. Meany

Drive-in Theatres

(All theatres have the word drive-in after the name.)

Town	Theatre	Cars	Licensee
	BRITISH COLUMBIA		
Burnaby	Cascades	750	National Drive-in Theatres
Burnaby	Lougheed	639	Theatre Agencies
Cranbrook	Rex	250	R. W. Colmer
Chilliwack	Chilliwack	481	Chilliwack Drive-in Ltd.
Kamloops	Skyview	330	Inland Industries Ltd.
		260 seats	
Kelowna	Boyd's	304	Cozart & Boyd Shows
Nanaimo	Starlite	320	FPCC
Nelson	Nelson	350	T. Hetherington, I. Toffee, O. Bird
New Westminster	Paramount Auto-Vue	600	Paramount Auto-Vue Theatre Ltd.
North Vancouver	Lions	350	Lions Drive-in Theatre Co. Ltd.
Penticton	Pines	250	Okanagan Drive-in Theatres Ltd.
Ruskin	Ruskin	200	L. Toffey & O. Bird
Surrey	Surrey	392	Gayland Amusements Ltd.

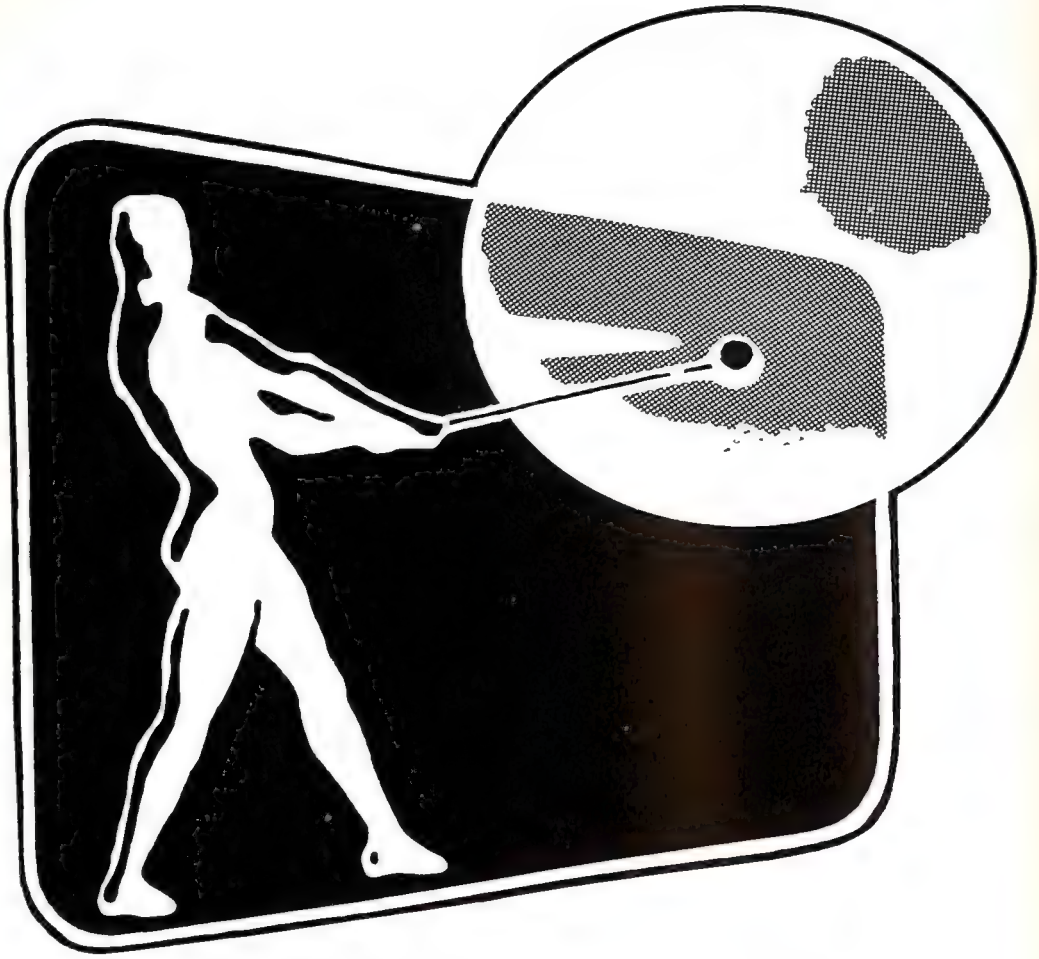
Town	Theatre	Cars	Licensee
Vernon	Skyway	350	Inland Industries Ltd.
Victoria	Tillicum	620	Myers Enterprises
		132 seats	
ALBERTA			
Barrhead	Delta	250	Fred Tremblay
Calgary	Chinook	600	Western Drive-in Theatres Ltd.
Calgary	Sunset	750	Sunset Drive-in Theatre Ltd.
Edmonton	Southside	400	Western Drive-in Theatres Ltd.
Edmonton	Starlite	600	Western Drive-in Theatres Ltd.
Lethbridge	Green-Acres	300	A. W. Shackleford
Medicine Hat	Hat	350	John, Albert & Rennold Dederer
Red Deer	Red Deer	300	Staniland & Chabillon
SASKATCHEWAN			
Estevan	Starlite	200	G. Geim & D. Abbot
Kenossee	Kenossee	100	E. Cozma
Lloydminster	C&H	200	G. Coombes & E. G. Hudson
Loon Lake	Loon Lake	20	George Larsen
		200 seats	
Moose Jaw	Golden West	400	FPCC
North Battleford	North Park	300	Gerrit Nyholt
Prince Albert	Pines	400	Strand Theatres Ltd. (P. W. Mahon)
Regina	Queen City	500	FPCC
Regina	Starlite	500	Theatre Under the Stars Ltd.
Saskatoon	Starlite	400	H. Howard
Saskatoon	Sutherland Park	500	FPCC
Swift Current	Swift Current	250	D. J. Burke & R. Dahl
Yorkton	Crest	300	Rothstein Theatres
Unity	Twilite	150	W. R. McIntosh & V. Wouters
MANITOBA			
Brandon	Starlite	334	FPCC
Winnipeg	Airport	1000	Western Theatres Ltd.
Winnipeg	Eldorado	750	Western Theatres Ltd.
Winnipeg	North Main	600	H. Silverberg
Winnipeg	Pembina	500	Western Theatres Ltd.
ONTARIO			
Agincourt	Northeast	946	Twinex Century
Barrie	Huronia	400	Huronia Drive-In Thea. Ltd.
Belleville	Belleville	450	H. J. Ochs
Brampton	Brampton	406	Theatre Amusement Co.
Brantford	Sunset	504	Inter-City Drive-In Theas (FPCC)
Bridgeport	K. W.	700	Premier Operating
Brockville	Brockville	350	Drive-in Thea. Co. (R. McLennan & N. Warner)
Chatham	Chatham	480	Chatham Drive-in Thea. Ltd. (Twinex)
Chippawa	Starlite	500	Starlite Thea. Co. (FPCC)
Collingwood	Wasagan	400	J. R. Hewitt
Cornwall	Cornwall	400	Cornwall Drive-In Thea. Op. (Twinex)
Cyrville	Star Top	500	Gloucester Drive-in Limited
Fort Erie, N.	Fort Erie	500	Fort Erie Drive-In Ltd.
Gravenhurst	Muskoka	300	W. N. MacDonald
Guelph	Guelph	400	A. I. Rosenberg
Hamilton	Mohawk	816	Inter-City Drive-in Theas (FPCC)
Kingston	Kingston	450	Kingston Drive-In Ltd.
Lindsay	Lindsay	350	Lindsay Drive-In Theatre Ltd.
Listowell	Llashmar	300	R. L. Marshall
London	Skyway	596	Skyway Drive-In Theas Ltd. (FPCC)
London	Star-Top	450	London Drive-In Thea. Ltd.
Malton	North-West	900	Twinex Century
Midland	Midland	400	National Theatre Services
North Bay	North Bay	350	A. I. Rosenberg
Orillia	Orillia	330	Twinex Century
Oshawa	Oshawa	478	Peter Drive-In Theas. Ltd. (Twinex)
Ottawa	Aladdin	500	Bryson Amuse. Co. Ltd. (Twinex)
Ottawa	Auto Sky	583	B. W. Freedman

Town	Theatre	Cars	Licensee
Ottawa	Brittania Heights	500	Ottawa Drive-In Theas. Ltd.
Owen Sound	Owen Sound	330	Waite & Warwick Co. Ltd.
Peterborough	Peterborough	500	Peter Drive-In Theas. Ltd. (Twinex)
Port Arthur	Inter City	500	FPCC
Port Bolster	Port Bolster	400	C. Scott
Port Hope	Midway	500	Premier Operating
Preston	Sunset	700	Premier Operating
Roseland	Windsor	500	Windsor Drive-In Thea. Ltd.
St. Catharines	Canadian	750	Canadian Drive-In Theas. Ltd.
St. Thomas	St. Thomas	400	St. Thomas Drive-In Thea. (Twinex)
Sarnia	Star-Top	450	Star-Top Drive-In Thea.
Sault Ste. Marie	Soo	400	A. I. Rosenberg
Scarboro	Scarboro	1000	National Theatre Services
Simcoe	Simcoe	462	Simcoe Drive-In Thea. Ltd.
Stoney Creek	Skyway	705	Skyway Drive-In Theas. Ltd.
Stratford	Stratford	350	A. I. Rosenberg
Sudbury	Sudbury	400	Moonlight Theatres Ltd. (Twinex)
Tillsonburg	Skylark	420	Skylark Drive-In Theatre
Timmins	Porcupine	450	Porcupine Drive-In Thea. Co.
Waterdown	Clappison	930	Windsor Drive-In Thea. Ltd.
Welland	Welland	481	W. B. Freedman
Windsor	Skyway	580	Skyway Drive-In Thea. (FPCC)
Windsor	Windsor	886	J. Dydzak
Woodstock	Oxford	400	Oxford Drive-In Thea. Ltd.
Toronto	Dufferin	990	A. I. Rosenberg
NEW BRUNSWICK			
Lower Sackville	Sackville	580	Franklin & Herschorn
Martinon	Grand Bay	600	Franklin & Herschorn
Minto	Minto	—	Inter-City Drive-in Theas. (FPCC)
Moncton	Skyway	540	A. J. Paul
NOVA SCOTIA			
Springhill	Valley	400	A. J. Burnett
Sydney	Midway	750	Franklin & Herschorn
PRINCE EDWARD ISLAND			
Summerside	Starlight	200	G. R. Pope

Non-Commercial Situations

Town	Situation	Licensee
BRITISH COLUMBIA		
Bamfield	Community	Pacific Cable Club
Colquitz	Mental Hospital	Provincial Government
Essondale	Prov. Mental	Provincial Government
New Westminster	Woodland	Provincial Government
Tranquille	Sanitorium	Provincial Government
Vancouver	Technical School	School Board
Zeballos	Hospital Benefit Theatre	W. A. Crabbe, Sec'y.
ALBERTA		
Calgary	RCAF (No. 11 Supply Depot)	Officer Commanding
Calgary	RCAF (No. 25 Air Material Base)	Officer Commanding
	Alberta Sanitarium	Provincial Government
Edmonton	Northwest Air Command	Officer Commanding
Suffield	Suffield Experimental Station	J. Kirkpatrick
SASKATCHEWAN		
Weyburn	Mental Hospital	Provincial Government
MANITOBA		
Brandon	Mental Hospital	The Bursar
Churchill	RCA	Officer Commanding
Gimli	RCAF	Officer Commanding
Great Falls	Anderson Hall	M. Reid

Town	Situation	Licensee
Headingly	Headingly Jail	Warden
MacDonald	RCAF	Officer Commanding
Rivers	RCAF	Officer Commanding
Shilo	RCA	Officer Commanding
Winnipeg	RCAF	Officer Commanding
	ONTARIO	
Aylmer	RCAF	Officer Commanding
Camp Borden	RCA	Officer Commanding
Camp Borden	RCAF	Officer Commanding
Central Patricia	Club	Central Patricia Club (cl.)
Centralia	RCAF	Officer Commanding
Clinton	RCAF	Officer Commanding
Deep River	Strand	Premier Operating
Guelph	Ont. Reformatory	The Bursar
Island Falls	M.P.	Churchill River Power Co.
London (Crumlin)	RCAF	Officer Commanding
Mt. Dennis	Canadian Kodak	Canadian Kodak Co.
Ottawa	National Museum	Dept. of Mines & Resources
Ottawa	Lecture Hall	Dr. J. F. Alcock
Petawawa	RCA	Officer Commanding
Pickle Crow	Club	Pickle Crow Comm. Club
Red Rock	Strand	Premier Operating
Rockcliffe	RCAF	Officer Commanding
Toronto	Eaton Auditorium	T. Eaton Co. Ltd.
Toronto	Royal Ontario Museum	Board of Trustees
Trenton	RCAF (No. 6 Repair Depot)	Officer Commanding
Trenton	RCAF (Station)	Officer Commanding
	QUEBEC	
Cartierville	Belmont Park	J. Demers (Summer)
Lachine	RCAF	Officer Commanding
Lake Edward	Sana Gaiete	Lake Edward San.
Lake Etchemin	San Begin	
Murray Bay	Manoir Richelieu	Can. Steamship Lines (ASN)
Orleans Island	Orleans Beach Park	G. E. Lachance (Summer)
Quebec	Chateau Frontenac	CPR (ASN)
St. Anne De Bellevue	RCA Hospital	Officer Commanding
St. Agathe	Laurentian Sanitorium	Provincial Government
St. Johns	RCAF	Officer Commanding
Verdun	Verdun Protestant Hospital	
Goose Bay, Labrador	RCAF	Officer Commanding
	NOVA SCOTIA	
Greenwood	RCAF	Officer Commanding
	PRINCE EDWARD ISLAND	
Summerside	RCAF	Officer Commanding



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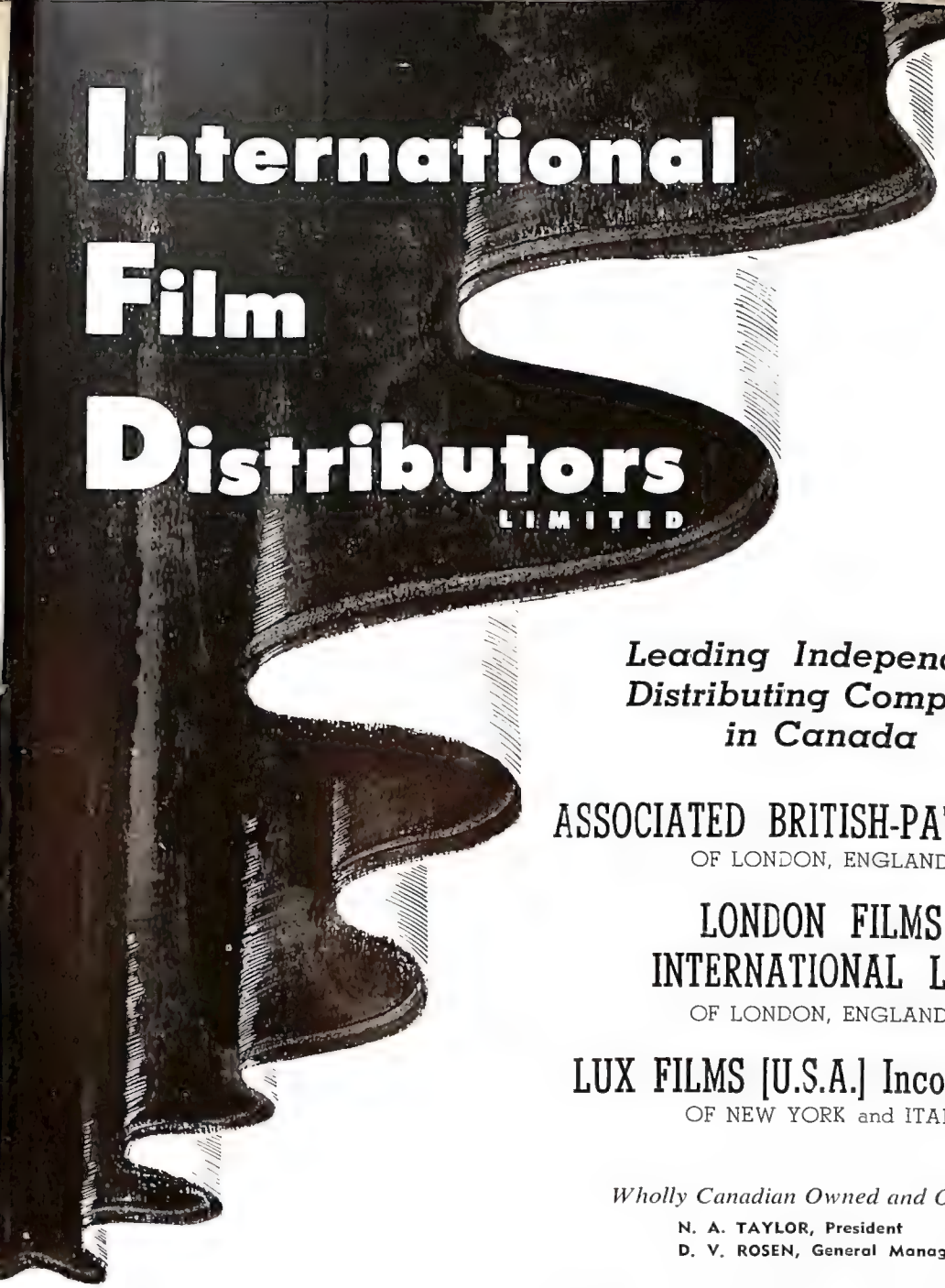
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FILM RENTALS

FILM rentals for Canada in 1950 rose to a record high, topping the previous year, which had also reached a new peak, by over seven per cent. The gain in rentals kept pace with that of receipts, which increased seven per cent in also setting an all-time mark. Rentals for 35 mm. films totalled $25,086,976 in 1950, as against $23,310,421 the year before, and for 16 mm. it was $1,713,813, compared with $1,684,953, giving a grand total of $26,800,789—an increase of $1,805,415 over the previous year's $24,995,374.

In 1933 the rental figure began to climb out of the doldrums it had fallen into during the depression. In 1930, the first year of the depression, the figure was $9,536,200 and by 1933 it had dropped to $6,797,600—a loss of about a third. From that year on it has been a steady climb, increasing about an average of $1,000,000 a year until 1948, when the gain over 1947 was a record up to then of $2,195,693. In 1949 the gain was $3,334,975, setting a new high.

In 1930 there were 907 situations in Canada and these declined to 762 the next year. Not until 1936 did the number of theatres exceed the 1930 figure, with 956 operating in that year. A continuing increase from 1936 brought the total to 2,387 16 and 35 mm. situations in operation in Canada in 1950.

Admissions to theatres, including drive-ins and itinerant operators, totalled 242,396,679 in 1950, an increase of 4,680,182 over 1949's total of 237,716,497.

The following table of annual rentals, in which each figure represents the combined 16 and 35 mm. yield, shows the progressive increase:

Year	Firms	Branches	Rentals
1930	—	59	$ 9,536,200
1933	—	59	6,797,600
1934	—	60	7,370,200
1935	—	61	7,404,500
1936	—	66	8,358,900
1937	—	63	9,471,100
1938	—	62	10,218,700
1939	—	67	10,315,500
1940	—	72	11,445,167
1941	—	69	12,368,446
1942	—	78	13,892,093
1943	23	87	15,163,355
1944	23	88	16,516,073
1945	26	86	17,490,264
1946	29	91	18,652,892
1947	29	114	19,464,706
1948	29	118	21,660,399
1949	37	119	24,995,374
1950	36	118	26,800,789

The figures from the years previous to 1940 include receipts from advertising and other sources. The totals from 1946 on are presumed to be from every type of exhibition, including drive-ins.

As a guide to the amount of rentals for 35 mm. only the following figures for 16 mm. rentals will help:

Year	Rentals
1944	$ 967,179
1945	1,198,016
1946	1,173,170
1947	1,180,170
1948	1,444,872
1949	1,684,953
1950	1,713,813

Revenue from the sale of advertising material was $487,392 and from other sources it was $409,699.

In 1950 there were 1,136 exchange employees and these received $2,896,622 in salaries. In 1949 there were 1,124 employees.

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DOMESTIC FEATURES SINCE 1945

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PRODUCTION

THE facts of production in Canada are hard to gather for print and only some can be reduced to figures. The gross revenue of producers (excluding the National Film Board) jumped from 109.8 per cent in 1942 to 245.7 in 1951. The Merchandising & Services section of the Dominion Bureau of Statistics, in issuing the figures, explained that dollar values are not shown to avoid disclosure of figures of individual firms in certain years.

These figures no doubt refer to motion pictures and filmstrips for business, industry and education. These commissioned or sponsored subjects, estimated at from 400 to 500 annually, represent a total expenditure of about $2,500,000.

The National Film Board's grant from the House of Commons for current administration, production and distribution of films and other visual materials is $2,804,131.

That leaves two other types of production—location shooting by crews from Hollywood and Canadian features. Four features were made in Canada in the past 12 months or so, one in English and three in French.

The question of domestic feature production has fascinated film-minded Canadians for two generations and quite a number of full-length films were made in Canada in the silent days. Feature production in Canada does not reflect the great expansion of our motion picture industry, which is one of the few domestic fields that has retailing and wholesaling but little or no manufacturing.

This strange situation has been discussed from time to time and the explanation usually given is the easy availability of Hollywood and British films. However, the would-be producer of theatrical features gets no financial encouragement and even the Industrial Development Bank, a government setup, has not granted a loan for this purpose.

The main explanation usually is that Canadian films cannot hope to recoup their investment in the Canadian market. No one explains why they should have to, since British films don't and the profit on USA production comes from outside the country. However, most of the features made in French Canada have not only returned their costs but showed a healthy profit.

Nevertheless the continuity of production so necessary to economic operation has not been successfully established here and will not be until Canadian films bring a regular return of revenue from foreign markets. Is this possible?

The English, French, Italians and others insisted that it is possible for them and they seem to be proving their point—with the assistance of the Foreign Film Advisory Committee of the Motion Picture Association of America. This setup is designed to help foreign industries to get money from USA exhibition in return for an acceptable position with regard to Hollywood earnings in their particular countries. The governments of these countries have supported their production industries in whatever steps they found necessary. This has usually led to the retention of a percentage of earnings. In the adjustment which followed production was encouraged by Hollywood location shooting on one hand and USA theatre earnings on the other.

There seems little reason why Canadian-made features of quality shouldn't find as good a market in the USA as Italian films do, or as a good market in Italy as American films do. Then there is the vast English-speaking market of which the USA is but a part.

There are the artists. The money isn't impossible to find. The technicians are not hiding. The world markets await. All the parts are somewhere—not handy, perhaps, but not lost, either. Some good people say regularly that it's too bad that the thing they make when put together, film, isn't in our midst. But they continue to keep to their separate ways and no one will bother to organize an effort to put them together.

PRODUCTION FACILITIES

Annual Indexes

An index of gross revenues of film producing companies reporting to the Government increased in the 10 years from the base of 100 in 1941 to 245.7 in 1951. The index rose in each successive year of the war years to a peak of 158.1 for 1945, dropped to 140.6 for 1946, then rose to 159.6 for 1947 and 168.9 for 1948, climbing sharply to 207.6 for 1949 and more gradually to 213.5 for 1950, rising sharply again to the figure of 245.7 for 1951.

The Unesco survey of Canadian production facilities, made for its 1950 issue of "Press/Film/Radio," is drawn on for the following information:

Associated Screen News Ltd. at Montreal, which has a stage of 50 x 80 feet with an additional alcove of 23 feet for background projection; the studio is sufficiently equipped and a portable sound recorder is available in addition to a permanently installed one; a laboratory equipped for processing and printing of 35mm and 16mm black and white film and Ansco colour, reduction printing, trick printing, subtitling and dubbing is attached to the studio.

Quebec Productions Corporation of Montreal, which has six buildings, including a stage of 80 x 200 feet, a recording room, cutting room, projection room, vaults, carpenters', painters,' and tailors' workshops, assembly stage, dressing rooms, stores offices and a power house. The studio contains all necessary production equipment and is located at St. Hyacinthe, Quebec.

Renaissance Films Distribution Inc. at Montreal, which has a stage of 60 x 120 feet, a recording studio, which can also be used as a second stage of 40 x 60 feet, a soloist recording room, five cutting rooms, a projection room, machine shop, carpenter's shop, plaster shop, miniature department as well as dressing rooms and offices. Its equipment is entirely adequate and includes a 35mm and a 16mm portable sound recorder.

Crawley Films Ltd. at Ottawa with one stage of 35 x 50 feet, 35mm and 16mm cutting rooms, a screening theatre, art department, animation studio, filmstrip department, service departments, vaults and offices. Equipment includes 35mm and 16mm cameras and 16mm sound recorders for recording in the studio and on location. A small laboratory is attached for 16mm contact printing.

Canadian Film Industries Co. Ltd. which is associated with Audio Pictures Ltd., a production company at Toronto, with one stage of 40 x 100 feet, recording and dubbing rooms, all sufficiently equipped. A laboratory is attached, equipped with three developing machines (one for negative and two for positive processing), straight printers, reduction printers and optical printers.

Capitol Film Productions, (formerly Queensway Studios Ltd.) at Toronto, with one stage of 50 x 75 feet, recording room, 35mm and 16mm cutting rooms and projection rooms, dressing rooms and offices. In addition to a portable and a studio sound recorder, all necessary production equipment is available. There is a small laboratory with a 16mm printer, a sound reduction printer, and dubbing apparatus.

Companies which have production facilities, but no stages are: The National Film Board of Canada, in Ottawa (see Films in Education); Shelly Films Ltd., at Toronto, with 35mm cameras, cutting rooms and a modern laboratory for processing and printing 35mm black and white films as well as for dubbing; and Trans-Canada Films Ltd., at Vancouver, which has lighting equipment, 16mm cameras and a 16mm sound recorder.

In addition to the laboratories of Associated Screen News, Renaissance Films, Crawley Films, Canadian Film Industries, Capitol and Shelly, which have been described above, and the laboratory of the National Film Board, fully equipped for handling 35mm and 16mm films, there is the Canadian Kodak laboratory which does 16mm processing and printing in both black and white and colour—bringing the total number of laboratories to eight. The laboratories which have facilities for colour films are those of the NFB, Audio, Crawley and Capitol which can print 16mm, Associated Screen News which proccesses and prints Ansco colour, and Canadian Kodak which processes and prints 16mm Kodachrome.

All studios and laboratories are financed by private Canadian capital, with the exception of Canadian Film Industries (Audio Pictures) which is partly United States owned, the Canadian Kodak laboratory, and the National Film Board which is a Government agency. Most of the laboratories depend on release printing of imported films for domestic exhibition.

Production of feature films is still irregular and most of the above studios are engaged in the production of films of an industrial or documentary nature; particularly the studios with smaller stages which are generally not adequate for feature production.

To these facilities can now be added the television studios of the Canadian Broadcasting Corporation in Toronto and Montreal and the laboratory of TransWorld Film Laboratories of the latter city.

The rather remarkable fact-gathering expedition represented by the book has made it unique, for it not only presents the Canadian industry in a concise summary but it does the same for those of other countries. It is available from the University of Toronto Press.

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in the United Kingdom:	Colquhoun House, Broadwick Street, London, W. 1., England.
in all other countries:	at Canadian diplomatic and trade posts.



NATIONAL FILM BOARD DOCUMENTARIES HAVE WON 46 INTERNATIONAL AWARDS SINCE 1949

National Film Board

ALTHOUGH Parliament passed the National Film Board estimates of $2,804,131 for administration, production and distribution of films and other visual material for 1952-53, there is considerable curiosity about the future of the federal film agency, a history of which was printed in our edition last year. The sum of $115,820 was also allowed for the acquisition of new equipment.

The Board has plans for the erection of modern quarters in Montreal, leaving only an office in Ottawa. This indicates a desire to progress and expand in its work. But Canadian producers have been meeting with NFB representatives in an effort to get some of its production assignments. This, if successful, would limit the NFB physically—unless production requirements multiply. Then there is the matter of the Board and the Canadian Broadcasting Corporation's television organization performing duplicate functions at a great waste of money to the taxpayer.

Will the two agencies act as one where required? Will reduced exhibition of films via projectors because of television make the NFB a supplementary or supply organization for the CBC? Or will the Canadian Broadcasting Act and the National Film Board Act be rewritten to provide joint authority? Officials of the NFB and the CBC have discussed matters at a number of meetings and time holds the answer.

At March 31, 1951, the NFB employed 533 persons, 418 of whom were in Ottawa, 100 in the field and 15 in foreign distribution offices in New York, Chicago and London. The field staff in Canada is directed through six regional offices and four regional agencies—one in each province. It maintains several operational buildings and three warehouses in the Ottawa district.

In 1951-52 the NFB completed 213 films compared with 187 in the previous fiscal year, 134 of which were one reel or more in length. Its filmstrips went from 45 to 100, its stills from 114,000 to 112, 211 in black and white, its newsreel placements from 123 to 257, its non-theatrical audience from 10,110,789 to 11,463,437 and its TV bookings from 1,523 to 2,401.

During the same fiscal year the amount of footage processed decreased from 11,278,011 to 10,736,000, its foreign non-theatrical audience went down 15 per cent in the first nine months, as did its foreign bookings by 1.9 per cent in the same period.

To date the NFB has distributed 125,750 16 mm. prints abroad. At home it now services 343 Film Councils in which 7,942 organizations hold membership, 334 film libraries and 367 film circuits reaching some 3,500 outlets.

Fifty-one NFB shorts have won national and international prizes in the past three years.

THIS Spring the House of Commons appointed a Special Committee on the National Film Board under the chairmanship of W. A. Robinson, MP. The Committee, made up of persons from all parties, included some of the NFB's severest critics. It reported favorably as follows:

Your Committee was appointed by a resolution of the House of Commons on Wednesday, April 30th, 1952, to consider the operations of the National Film Board as set forth in its Annual Report.

In the course of its deliberations, Your Committee has held six meetings including an inspection tour of the Board's John Street (Ottawa) establishment.

Mr. W. A. Irwin, Government Film Commissioner, presented to your Committee an informative statement of the Board's operations during the fiscal year 1950-51, as set forth in the Annual Report of the Board, and projected his statement in so far as possible to include the operating results for 1951-52. Both the comprehensive report of the Film Commissioner and the said Annual Report were considered by your Committee.

Your Committee is of the opinion that the production and distribution of films and other visual aids by the National Film Board are playing vital roles in

developing a national consciousness in Canada and in projecting the image of Canada abroad, and commends the Board on its adherence to the principle of producing films designed primarily to interpret Canada to Canadians and to other nations.

Your Committee was impressed by the production and distribution work of the Board on Royal Journey, the film record of the Canadian-U.S. tour of the then Princess Elizabeth and the Duke of Edinburgh. Because it is both an important Canadian historical document and a convincing portrait of Canada and her people, your Committee was gratified to learn that Royal Journey—in both English and French versions—was receiving wide Canadian and international theatrical distribution and will be available for non-theatrical distribution. Your Committee commends the initiative of the Board in undertaking, in Royal Journey, the first feature-length film on the new Eastman colour stock.

Your Committee inspected the production premises at John Street and found that these premises are unsuited to the purposes of the Board. Your Committee concurs in the recommendations made in Survey of Organization and Business Administration report of J. D. Woods and Gordon Limited in March 1950 and by the Royal Commission on Development in the Arts, Letters and Sciences in 1951 that the headquarters' work of the Board be centralized in one building designed and constructed especially to meet the production, technical and distribution needs of the Board.

Your Committee noted the quality of the Board's work in the field of technical research. Of particular significance to film production in Canada is the invention by members of the Board's staff of a system of recording two languages on a single sound track together with an inexpensive adaptor for present film projectors for use with this system. Your Committee was gratified to learn of the great interest in the Board's development of stereoscopic animated films and of synthetic sound.

Your Committee learned that a high percentage of the Board's films were produced in both English and French. It believes that increasing the knowledge about, and understanding between, the two great language groups in Canada is an essential part of the Board's duties, as set out in the National Film Act (1950) of "interpreting Canada to Canadians."

Your Committee noted with satisfaction the continuing increase in the distribution of the Board's films, both at home and abroad, and commends the Board's initiative in building up volunteer community groups to take over most of the responsibility for non-theatrical film distribution in many areas across Canada.

THE concluding section of the report to the Committee by W. Arthur Irwin, National Film Commissioner, headed "The Canadian Image," is worth remembering:

In so great an area as Canada, with a relatively small population, we, as Canadians, can achieve an abiding national identity only if we cherish those things we hold in common while understanding those things wherein we differ—region from region, race from race, interest from interest.

A nation is more than a geographical area. As Canada has proved, it may be more than a single racial group. A nation is a set of values, a belief, a common body of thought.

To fulfill the belief which is Canada, we must steadily nourish the paradox of unity with diversity which characterizes our life as a people.

The Board's films, I believe, contribute substantially to that nourishment by stimulating in Canadians pride in their achievements, by projecting their growing sense of oneness while portraying their diversities, by interpreting the parts to the whole and the whole to the parts, by holding up images of the Canadian past, the present and the long road that leads to the future.

Canada is on the march to great new achievement. In the film medium, certainly one of the most potent information media available today, only Canadian films can record and interpret those achievements.

National Film Board

Ottawa, Canada
(Phone 2-8211)

Operates under the Department of Resources and Development and Senior Officer is Hon. Robert H. Winters, Minister of Resources and Development.

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Canadian Feature Films

1945

Pere Chopin

(In French)

Renaissance Films production. Directed by Fedor Ozep. Screenplay, Jean Despres; camera, Don Malkames; music, Rudolph Goehr; Premiere at St. Denis Theatre, Montreal, April, 1945. Running time 108 mins. Distribution: France-Film.

Paul Dupont Marcel Chabrier
Madeleine Madeleine Ozeray
Le Pretre Francois Rozet
Pierre Dupont Pierre Durand
Roger Guy Maufette
Ginette Ginette Letondal
Pierrot Louis Rolland

Story: Comedy drama with music about two brothers from France who live in Quebec. One plays the organ and is very poor, the other is a financier and very rich.

Bush Pilot

1946

A Dominion Productions Limited release. Produced by Larry Cromien. Directed by Sterling Campbell. Screenplay, Scott Darling. Camera, Edward Hyland; sound, Edward Fenton; editor, Jack Ogilvie; score, Morris C. Davis. Released November, 1946. Running time 63 mins. Distribution: Screen Guild (US), Exclusive (UK).

Paul Jack La Rue
Red Austin Willis
Hillary Rochelle Hudson
and Frank Perry, Joe Carr, Florence Kennedy, Robert Christie, Gordon Burwash, Nancy Graham.

Story: Romantic aerial melodrama concerning the rivalry of two airmen brothers for the same girl.

1947

La Forteresse

(Whispering City)

Eagle Lion—now J. Arthur Rank Film Distributors (Canada) Limited—release of Quebec Production Corporation production. Produced by Paul L'Anglais. Directed by Fedor Ozep. Screenplay by Rian James, Leonard Lee, from original story by George Zuckerman, Michael Lennox; camera, Guy Roe; score, Morris C. Davis; "Quebec Concerto," by Andre Mathieu. Premiere at St. Denis Theatre, Montreal, September 1947. Running time 98 mins.

Michel Lacoste Paul Dupuis
Marie Roberts Nicole Germain
Albert Fredericks Jacques Auger
Renee Brancourt Mimi d'Estee
Edward Durant John Pratt
Nun Lucie Poitras
Blanche Lacoste Joy LaFleur
Police Inspector George Alexander
Asst. Police Inspector Henri Poitras

(In two versions French and English. The English version, called Whispering City, featured Helmut Dantine, Paul Lukas and Mary Anderson in the leading roles.)

Story: Pathological and romantic crime melodrama concerning the homicidal machinations of a seemingly immaculate patron of classical music.

Whispering City

(English version of La Forteresse)

1948

Sins of the Fathers

Canadian Productions' release of Larry Cromien production. Produced by Cyril Strange. Directed by Phil Rosen and Richard Jarvis. Screenplay, Gordon Burwash; camera, William Steiner; score, Morris C. Davis; editor, Richard Jarvis. Shown in Toronto, April, 1948. Running time 93 mins.

Dr. Ben Edwards Austin Willis
Patsy Curran Joy LaFleur
Marty Williams John Pratt
Daphne Phyllis Carter
Leona Suzanne Avon
Charlie Mitchell Frank Heron
Ellen Carter Mary Barclay
Higgins Gerald Rowan
Shorty Norman Traviss

Story: Anti-venereal disease melodrama set in a small Canadian town.

1949

Le Cure de Village

(In French)

Quebec Productions Corporation release of Paul L'Anglais production. Directed by Richard Jarvis. Screenplay, Robert Choquette; adapted by Le Gouriadec; camera, Roger Racine; score, Morris C. Davis; musical direction, Jean Deslieuriers. Premiere at St. Denis Theatre, Montreal, November, 1949. Running time 85 mins. Distribution: France-Film.

Le Cure Ovila Legare
Juliette Martel Lise Roy
Lionel Theberge Denis Droulin
Martel Paul Guevremont
Le Notaire Camille Ducharme
Le Bedeau Eugene Daignault
Le Veuve Sirois Jeanne Quintal
Honorine Blanche Gauthier
Mlle. Jolicoeur Juliette Huot

Story: A tale of a Quebec village priest who is the religious leader, counsellor, and final authority in most things which happen in the town.

Le Gros Bill

(In French)

Renaissance Films production and release. Directed by Rene Delacroix. Screenplay by Jean Palardy; camera, Jean Bachelet; music, Maurice Blackburn. Premiere at St. Denis Theatre, Montreal, October, 1949. Running time 85 mins. Distribution: France-Film.

Clarina Ginette Letondal
Bill Yves Henry
Tante Mina Juliette Beliveau
Alphonse Maurice Gauvin
M. Chouinard Paul Guevremont
Mme. Chouinard Amanda Alarie
Arthur Paul Berval
Le Notaire Fred Ratte
Le Cure Claude Lapointe

Story: A Texan comes to Quebec to claim a farm he has inherited from his father. Unable to speak French, he runs into difficulties with the townspeople.

Un Homme et Son Peche

(A Man And His Sin)
(In French; English titles)

Quebec Productions release of Paul L'Anglais production. Directed by Paul Gury. Screenplay by Claude Henri Grigon from his radio play; camera, Drummond Drury. Music, Hector Gratton. Premiere at St. Denis Theatre, Montreal, February, 1949. Running time 80 mins. Distribution: France-Film.

Seraphin Hector Charland
Donalda Nicole Germain
Alexis Guy Provost
Jame de Bois Henri Poitras
Artemise Suzanne Avon
Wabo George Alexander

Story: Incidents in the life of the miser Seraphin and his pretty wife Donalda.

1950

Forbidden Journey

United Artists' release of Selkirk production. Produced, written and directed by Richard Jarvis and Cecil Maiden; camera, Roger Racine; music Oscar Morawetz. Premiere at Princess Theatre, Montreal, September, 1950. Running time 95 mins.

Jan Bartik Jan Rubes
Mary Sherritt Susan Douglas
Professor Bartik Gerry Rowan
Joe Richard Kronold
Stub Mac Shoub
Shipping Agent Rupert Caplan
Mme. Duval Blanche Gautier
Student John Colicos
Aunt Sherritt Eleanor Stuart
Dancer Elizabeth Leese

Story: Political melodrama dealing with a fugitive from behind the Iron Curtain who gains illegal entry into Canada in order to spread anti-Communist propaganda.

Lumieres de Ma Ville

(Lights of My City)
(In French)

An Excelsior Film production. Directed by Jean-Yves Bigras. Screenplay, Jean Marie Poirier; camera, Roger Racine; music, Allen McIver. Premiere at St. Denis Theatre, Montreal, October, 1950. Running time 125 mins. Distribution: France-Film.

Roger Martin Guy Maufette
Helene Clement Huguette Oligny
Marcel Pierre Berval
Monique Fontaine Monique Leyrac
The Editor Albert Duquesne
The Captain Paul Guevremont
Impressario Maurice Gauvin
Denise Denyse Proulx

Story: Romance dealing with the affairs of a night club singer, a composer and an author.

Seraphin

(In French)

Quebec Productions release of Paul L'Anglais production. Directed by Jean Boisvert. Screenplay by Claude Henri Grignon; camera, Drummond Drury; music, Arthur Morrow. Priemiere at St. Denis Theatre, Montreal, February, 1950. Running time 105 mins. Distribution: France-Film.

Seraphin Hector Charland
Donalda Nicole Germain
Alexis Guy Provost
Artemise Suzanne Avon
Jame de Bois Henri Poitras
Wabo Arthur Lefebvre
Le Cure Labelle Eddy Tremblay
Le Bebe Alain Boisvert
Le Dr. Cyprien Marcel Sylvain
Delima Jeannette Teasdale
Mlle. Angelique Antoinette Grioux

Story: The further adventures of Seraphin the miser. A follow-up to Un Homme et Son Peche.

Son Copain

(The Unknown from Montreal)

Quebec Productions Corporation and Eclectiques Film of Paris production. Produced by Paul L'Anglais; directed by Jean Devaivre; screenplay, Charles Exbrayat, Jean Devaivre, Ted Allen; camera, Philippe Agostini; music, Joseph Kosma. Premiere at St. Denis Theatre, Montreal, December 26, 1950. Running time 110 mins. Distribution: France-Film.

Pierre Rene Dary
Helen Patricia Roc
Paul Paul Dupuis
Anton Albert Miller
Lawyer Guy Maufette
RCMP Agent Armand Leguet
Anton's friend Jacques Langevin

(In two versions, French and English, with the same cast. English title: The Unknown from Montreal.)

Story: A chase-melodrama set in Paris and Quebec about a Royal Canadian Mounted Policeman whose friend is an acquaintance of a supposed murderess whom the RCMP seeks to arrest.

1951

Royal Journey

(Documentary)

United Artists (USA), Columbia (Canada) and GFD (UK) release of National Film Board production. Producer, Tom Daly; director, David Bairstow; commentary, Leslie McFarlane; camera, Osmond Borradaille, Ron Alexander, Dennis Gillson, Bob Humble, Wally Sutton, Grant McLean, Lorne Batchelor; ballet sequence directed by Gudrun Parker; editors, Victor Jobin, Ronald Dick; technical supervision, Gerald Graham; music director, Louis Applebaum. Premiere at Nelson Theatre, Ottawa, December 20, 1951. Running time, 52 mins. Color process: Eastman Ektacolor.

Content: A brilliant record of the Canadian tour of Princess Elizabeth and Prince Philip during Autumn, 1951.

(This is the first film to employ the new Eastman Ektacolor process).

1952

Etienne Brule, Gibier de Potence

(THE IMMORTAL SCOUNDREL)
(In French)

Carillon Pictures' production. Produced and directed by Melburn Turner. Scenario by Jeanette Downing. Adapted from the book, "The Immortal Scoundrel," by J. H. Cranston. Camera (Anscocolor) Melburn Turner, Georges Delanoe, Claude Rondeau; sound, Stanley Clemson, Tom Derbyshire; Premiere at St. Denis Theatre, Montreal, September, 1952. Running time 100 mins. Distribution: France-Film.

Etienne Brule Paul Dupuis
Samuel de Champlain Jacques Auger
Agonsa, Huron Princess Ginette Letondal
Gayonena, Huron Princess Paulette Deguise
Janedo, Huron Warrior Gabriel Gascon
Serge Pelletier Guy Hoffman
Pere Jean de Brebeuf Lionel Villeneuve
Sagida, Huron Doctor Louis Thomas
Ojekwa, Iroquois Chief Aime Maior
Odoneo, Huron Chief Thomas Taylor
Nika, Huron Warrior Donald McGill
Admiral Kirk Peter Jennings
Aide-de-Camp de l'Admiral Tom Grand Louis
Un Chef Indien Pierre Rondeau
Mousquetaires & Real Lemieux

Story: Early French-Canadian history telling of the adventures among the Indians of Etienne Brule, an early explorer and protege of Champlain.

(This is the first full length Canadian film in color.)

La Petite Aurore, L'Enfant Martyre

(In French)

An Alliance Cinematographique Canadienne Inc. production. Directed by Jean-Yves Bigras. Screenplay, Emile Asselin; camera, Roger Racine; music, Germaine Janelle. Premiere St. Denis Theatre, Montreal April, 1952. Running time 104 mins. Distribution: France-Film.

Aurore Yvonne LaFlame
Marie-Louise Lucie Mitchell
Theodore Paul Desmarteau
Le Cure Marc Forrez
Delphine Therese McKinnon
Catherine Jeannette Bertrand
Abraham Jean Lajeunesse
Le Docteur Roland D'Amour

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Maurice Roch Poulin
Tante Malvina Nana de Varenne

Story: Psychological study of a woman's hatred of her step-child.

Le Rossignol et les Cloches

(In French)

A Syndicat du Film Gerard Barbeau production. Produced by Richard Jarvis. Directed by Rene Delacroix. Screenplay, Joseph Schull; camera, Roger Racine; music, Allen McIver; musical direction, Jean Deslauriers. Premiere at St. Denis Theatre, Montreal, March, 1952. Running time 93 mins. Distribution: France-Film.

Guy Gerard Barbeau
Nicole Payette Nicole Germain
Rene Jean Coutu
Le Cure Clement Latour
L'Eveque Hector Charland
Madame Boyer Juliette Beliveau
Jeanne Juliette Huot
Antonio Ovila Legare

Story: Musical comedy concerning the efforts of a village cure to raise money to buy new bells for the church.

Credits

Directors' Credits

(FEATURES SINCE 1945)

Bairstow, David
Royal Journey (NFB).

Bigras, Jean-Yves
Lumieres De Ma Ville (Excelsior.) La Petite Aurore (Alliance Cinematographique).

Boisvert, Jean
Seraphin (Quebec Productions).

Campbell, Sterling
Bush Pilot (Dominion Productions).

Delacroix, Rene
Le Gros Bill (Renaissance). Le Rossignol Et Les Cloches (Syndicat de Film Gerard Barbeau).

Devaivre, Jean
Son Copain (The Unknown from Montreal) (Quebec Productions).

Gury, Paul
Un Homme Et Son Peche (Quebec Productions).

Jarvis, Richard
Le Cure de Village (Quebec Productions).
Forbidden Journey (Selkirk Productions).
Sins of the Fathers (Canadian Productions).

Ozep, Fedor
La Forteresse (Whispering City) (Quebec Productions). Pere Chopin (Renaissance).
(Mr. Ozep, who achieved fame as a director in Europe, died in Hollywood, June 20, 1949.)

Rosen, Phil
Sins of the Fathers (Canadian Productions).
(Mr. Rosen, pioneer director, died in Hollywood, October 22, 1951.)

Turner, Melburn
Etienne Brule, Gibier de Potence (Carillon Pictures).

(OTHER THAN FEATURES)

Bairstow, David
NFB.

Biggs, Julian
NFB.

Blais, Roger
NFB.

Burwash, Gordon
NFB.

Cherry, Lawrence
NFB.

Crawley, F. R.
Crawley Films.

Devlin, Bernard
NFB.

Dick, Ronald
NFB.

Gagnon, Denys
NFB.

Garceau, Raymond
NFB.

Gorman, George
Crawley Films.

Gosnell, Larry
NFB.

Jackson, Stanley
NFB.

Low, Colin
NFB.

MacDonald, Sally
Crawley Films.

McFarlane, Leslie
NFB.

McLaren, Norman
NFB (Animation).

Palardy, Jean
NFB.

Parker, Gudrun
NFB.

Parker, Morten
NFB.

Peters, Donald
NFB.

Sparling, Gordon
Associated Screen News.

Tunstell, Douglas
NFB.

Wargon, Allan
NFB.

Weyman, Ronald
NFB.

Wilkinson, Douglas
NFB.

Producers' Credits

Anderson, Robert
NFB Mental Mechanism series.

Balla, Nick
NFB Canada Carries On series.

Cock, Peter
Crawley Films.

Crawley, F. R.
Crawley Films.

Crawley, Judith
Crawley Films.

Daley, Thomas
NFB.

Glover, Guy
NFB.

Jarvis, Richard
Forbidden Journey (Selkirk). Le Rossignol et les Cloches (de Film Gerard Barbeau).

L'Anglais, Paul
Le Cure de Village (Quebec Productions). La Forteresse (Quebec Productions). Un Homme et son Peche (Quebec Productions). Seraphin

(Quebec Productions). Son Copain (Quebec Productions).

Maiden, Cecil
Forbidden Journey (Selkirk).

Spencer, Michael
NFB.

Turner, Melburn
Etienne Brule (Carillon).

Camera Credits

Agostini, Phillipe
Son Copain (Quebec Productions).

Bachelet, Jean
Le Gros Bill (Renaissance).

Bachelor, Lorne;
NFB.

Borradaile, Osmond
Royal Journey (NFB). NFB.

Brede, Stanley
Crawley Films.

Cherry, Lawrence
NFB.

Couture, Jean Marie
NFB.

Crabtree, Grant
NFB.

Crawley, F. R.
Crawley Films.

Drury, Drummond
Un Homme Et Son Peche (Quebec Productions). Seraphin (Quebec Productions).

Enright, Lyle
NFB.

Foster, John
NFB.

Gillson, Denis
NFB.

Hines, Jack
Associated Screen News.

Humble, Robert
NFB.

Lemieux, Hector
NFB.

Malkames, Don
Pere Chopin (Renaissance).

McLean, Grant
NFB.

Petty, Gordon
NFB.

Racine, Roger
NFB. Le Cure de Village (Quebec Productions). Forbidden Journey (Selkirk). Lumieres de Ma Ville (Excelsior). La Petite Aurore (Alliance Cinematographique). Le Rossignol et les Cloches (de Film Gerard Barbeau).

Roe, Guy
La Forteresse (Quebec Productions).

Roy, Jean
NFB.

St. Georges, Julien
NFB.

Spotton, John
NFB.

Sutton, Walter
NFB.

Script Credits

(Note: The scripts for most Canadian short subjects are prepared by their directors. Recently, however, the NFB has commissioned well-known Canadian writers to provide scripts.)

Allen, Ted
Son Copain (Quebec Productions) in collaboration with Charles Exbrayat and Jean Devaivre.

Asselin, Emily
La Petite Aurore (Alliance Cinematographique).

Burwash, Gordon
Sins of the Fathers (Canadian Productions).

Choquette, Robert
Le Cure de Village (Quebec Productions).

Darling, Scott
Bush Pilot (Dominion Productions).

Despres, Jean
Pere Chopin (Renaissance).

Devaivre, Jean
Son Copain (Quebec Productions) in collaboration with Charles Exbrayat and Ted Allen.

Downing, Jeanette
Etienne Brule (Carillon) (Adapated from The Immortal Scoundrel by J. H. Cranston).

Exbrayat, Charles
Son Copain (Quebec Productions) in collaboration with Jean Devaivre and Ted Allen.

Grigon, Claude Henri
Un Homme et son Peche (Quebec Productions). Seraphin (Quebec Productions).

James, Rian
La Forteresse (Quebec Productions) in collaboration with Leonard Lee.

Jarvis, Richard
Forbidden Journey (Selkirk) in collaboration with Cecil Maiden.

Lee, Leonard
La Forteresse (Quebec Productions) in collaboration with Rian James.

Lemelin, Roger
L'Homme Aux Oiseaux (NFB).

Lennox, Michael
La Forteresse (Quebec Productions) original story in collaboration with George Zuckerman.

Maiden, Cecil
Forbidden Journey (Selkirk) in collaboration with Richard Jarvis.

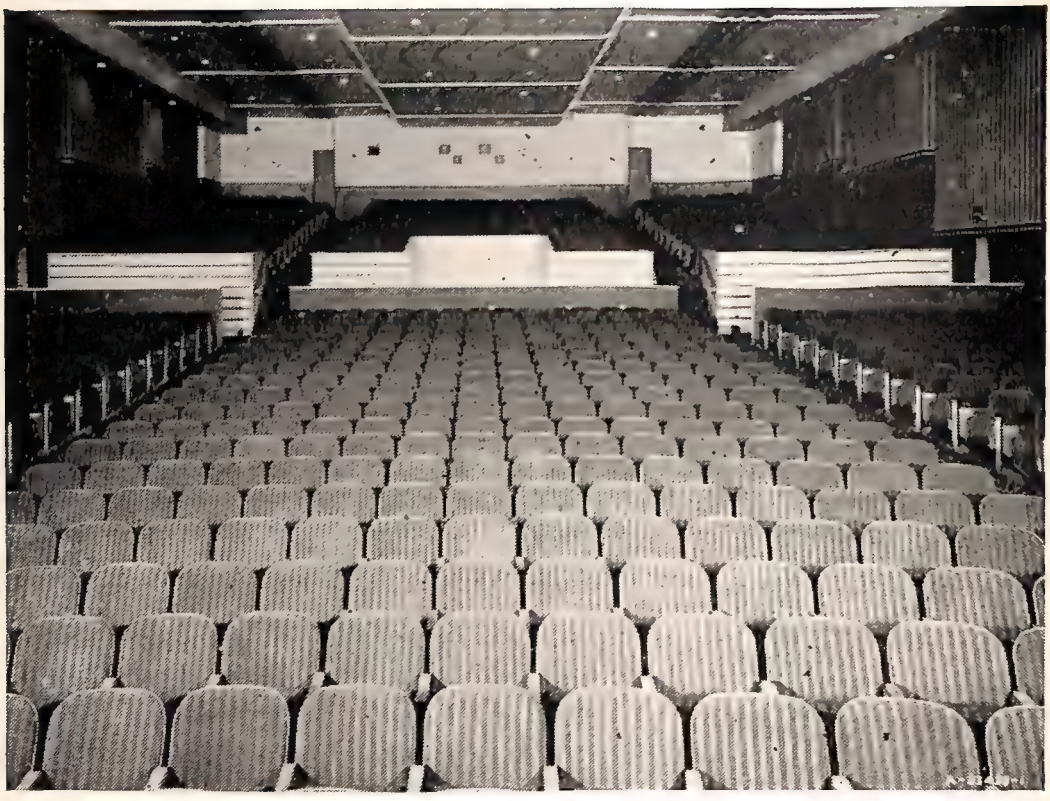
Palardy, Jean
Le Gros Bill (Renaissance).

Poirier, Jean Marie
Lumieres de Ma Ville (Excelsior).

Schull, Joseph
Le Rossignol et les Cloches (de Film Gerard Barbeau).

Sinclair, Lister
All About Emily (ASN). Opera School (NFB). The Man in the Peace Tower (NFB). Point Pelee—Nature Sanctuary NFB).

Zuckerman, George
La Forteresse (Quebec Productions) original story in collaboration with Michael Lennox.



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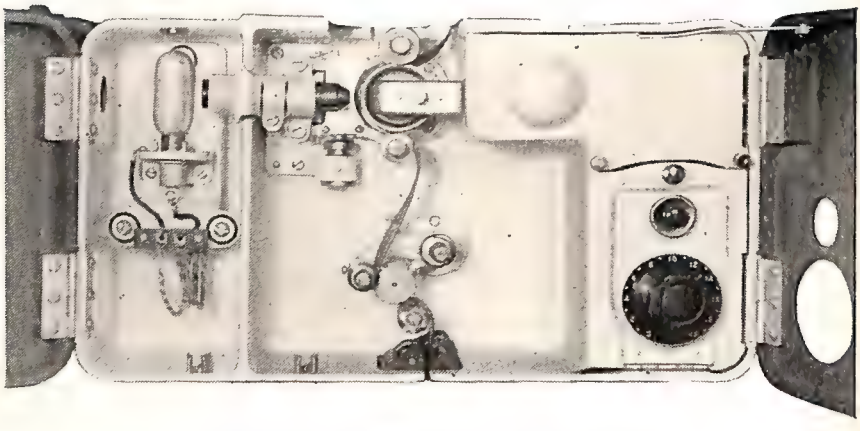
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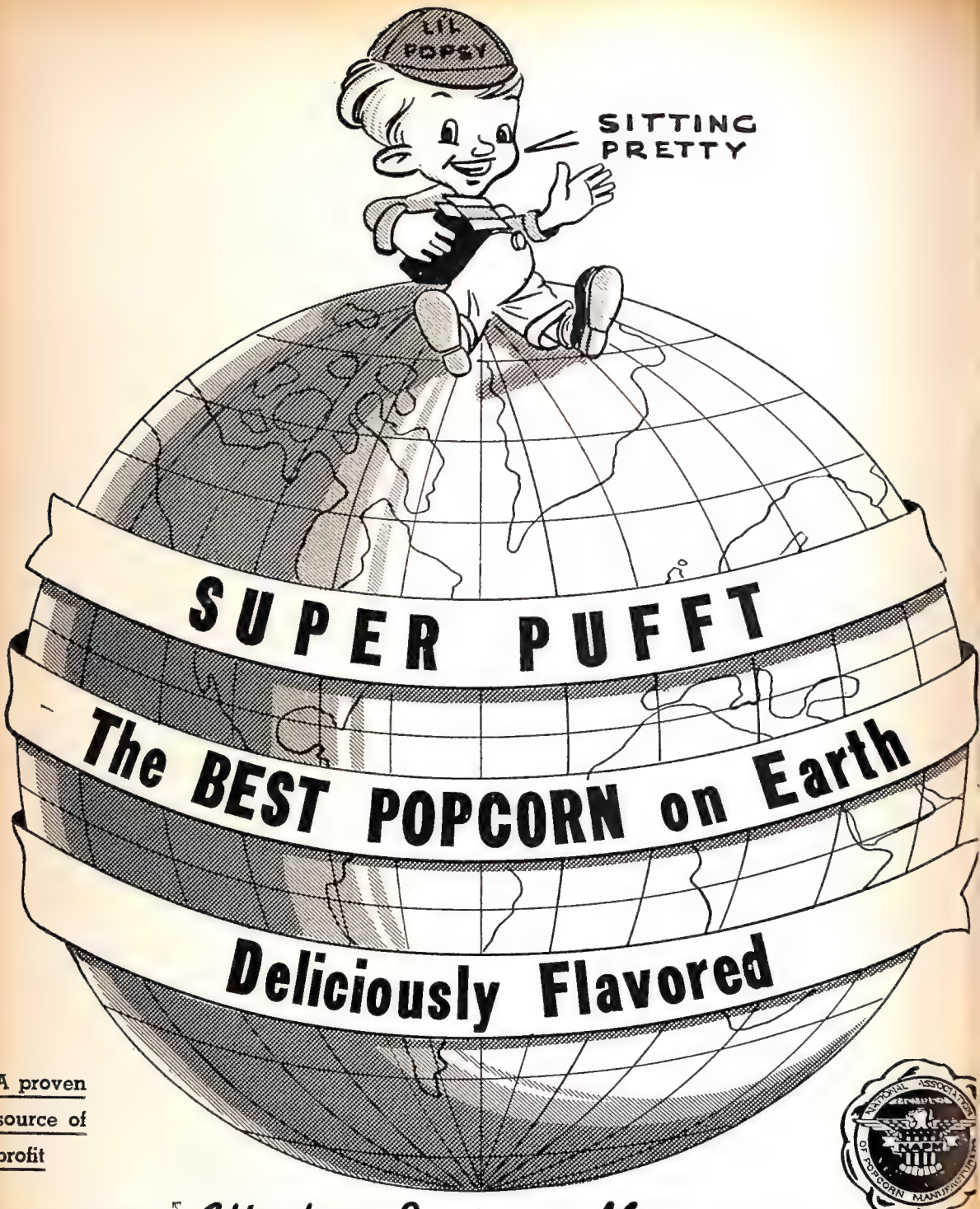
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General Information

1950 (Latest Available)

Theatre Receipts For a breakdown of this figure see Table on page 60.	$86,713,357
Amusement Taxes This figure indicates a drop of about 11 per cent compared with 1949.	$11,841,704
Number of Auditoriums Where Films Shown Seven hundred and ninety-six of the locations offered 16 mm. films.	2,624
Number of Paid Admissions This figure indicates an increase of about four per cent.	242,369,679
Drive-In Theatres' Share of Total Receipts	$ 2,290,679
Number of Paid Admissions to Drive-Ins The 1950 figure represents almost a 60 per cent increase. There were 62 drive-ins last year compared with 30 in 1949.	4,943,000
Canada's Seating Capacity This figure includes 32 new drive-ins and 115 new 35 mm. theatres, as well as 150 16 mm. establishments.	1,054,978
Canadian Per Capita Expenditure	$ 7.12
Highest Per Capita Expenditure — Ontario	$ 9.11
Potential Number of Admissions ... This figure is for regular theatres and community enterprises only.	783,603,460
Percentage of Capacity Utilized As compiled by Canadian Film Weekly from the final 1950 report of the Bureau of Statistics.	33.2
Average Admission Price As compiled by Canadian Film Weekly from the final 1950 report of the Bureau of Statistics.	35.5¢
Number of Six-Day Houses	1,272
Number of Six-Day Houses Open 52 Weeks	1,101
Number of Theatres That Are Community Enterprises These are operated by churches, boards of trade, etc.	586
Number of 16 Mm. Establishments	625
Total Number of Exhibitors	2,387
Number of Films in Distribution	2,861
Number of Distribution Companies	36
Number of Exchange Offices	118
Rentals From 35 Mm. Films	$25,086,976
Rentals From 16 Mm. Films	$ 1,713,813
Number of USA Films In Distribution	963
Number of British Films In Distribution	100
Number of French Films In Distribution	256

Statistics Used Below Are For Fiscal Year 1951-52 Ended March 31 of the Ontario Board of Censors

Number of Features Under Review	557
Number Originating in Canada	2
Number Originating In the United States	461
Number Originating In Great Britain	62
Number of Foreign-Language Films	32
Number of Short Comedies	212
Number of Newsreels	373
Number of Miscellaneous Subjects	357
Number of Feet Examined	28,916,600
Number of Features Treated	44
Number of Feature Films Classed as 'Adult'	47

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Canadian Cooperation Project

28 W. 44th St., NY 18, NY (Phone BRyant 9-4000)

The Canadian Cooperation Project is listed as a service of the Motion Picture Association of America in the annual report of Eric Johnston, president of that organization. The report says that the Project was initiated four years ago, and is "designed to help Canada bolster its financial position and to promote a better understanding between the American people and their friendly neighbors to the North. An increasing number of our newsreels, short subjects and feature pictures carried Canadian material and information. The project brought more U.S. tourist dollars to Canada. More than that, it fostered a broader appreciation of Canada's growing importance in world affairs. With a strongly improved dollar situation, Canada continues unrestricted importation of U.S. motion pictures. Today, Canada is the second largest foreign market for our films—and that market is still growing."

The Canadian Cooperation Project resulted from discussion with officials of the Department of Trade & Commerce but the Department of External Affairs now handles our Government's interest in it. The MPAA has its own representative in Canada.

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... and these are more headliners on the way:

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A Hal Wallis Production. Starring Dean Martin and Jerry Lewis with Eddie Mayehoff, Polly Bergen

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Starring Bing Crosby, Bob Hope, Dorothy Lamour. Color by Technicolor

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Produced by George Pal. Based on H. G. Wells' celebrated novel. Technicolor

STALAG 17

Starring William Holden, Don Taylor, Otto Preminger. Produced by Billy Wilder from the smash Broadway play.

HURRICANE SMITH

Starring Yvonne De Carlo, John Ireland, James Craig, Forrest Tucker, Lyle Bettger, Richard Arlen. Produced by Nat Holt. Technicolor.

COME BACK, LITTLE SHEBA

Starring Burt Lancaster and Shirley Booth. A Hal Wallis Production of the long-run stage success on Broadway.

MILITARY POLICEMAN

Starring Bob Hope, Mickey Rooney, Marilyn Maxwell. Produced by Harry Tugend. Directed by George Marshall.

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Starring Alan Ladd, Jean Arthur, Van Heflin, Brandon DeWilde. Produced by George Stevens. Color by Technicolor

The Headline Show-Builders are Canadian

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Canadian Film Archive

(Organized April, 1951)

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The Royal Canadian Naval Film Society is a non-profit organization, originally set up in 1942 by Order-in-Council to supply 16 mm. entertainment films to RCN personnel. Since 1945 its scope has been widened to include the other two services and the Society is now the largest user of such films in Canada. It is run by a committee whose members include civil and service staff members of National Defence.

RCN TRAINING FILMS
Room 1087, "B" Bldg., National Defence Headquarters, Ottawa, Ont.

Officer-in-Charge Lt.-Cdr. P. Bance

This section procures, distributes and catalogues all instructional films in the RCN.

Variety Clubs International, Tent 28, Toronto

Prince George Hotel, Toronto, Ont.
(EMpire 3-3567)

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TENT 28 CHARTER MEMBERS

The Variety Club of Toronto received its charter from the Variety Clubs of America (which became Variety Clubs International) in Sept., 1945, and its Interim Crew, made up of charter members was confirmed in February, 1946.

The first Crew was comprised of John J. Fitzgibbons, Chief Barker; Paul L. Nathanson, First Assistant Chief Barker; the late L. M. Devaney, Second Assistant Chief Barker; B. S. Okun, Dough Guy; O. R. Hanson, Property Master; and the late William P. Covert, H. L. Nathanson, Ben Freedman, Gordon Lightstone, Ernest Rawley and N. A. Taylor, canvasmen.

PAST CHIEF BARKERS

1946, 1947, 1948: John J. Fitzgibbons, CBE; **1949, 1950:** Morris Stein; **1951:** J. J. Chisholm.

TENT 28 HEART AWARD WINNERS

In 1947 the late **Peter Campbell,** then president of the Maple Leaf Baseball Club, was singled out by the Variety Club for his great work and presented with a gift to symbolize it. The following year **Conn Smythe,** president of the Maple Leaf Hockey Club, was similarly honored. By vote of the tent it was decided to undertake an annual award for the member who had done the most to serve its cause and that this was to be known as a "Heart Award." The winners since its inception are—**1948:** John J. Fitzgibbons; **1949:** James Cameron; **1950:** Wm. Summerville, Jr.; **1951:** Ernest M. Rawley.

VARIETY VILLAGE

3701 Danforth Ave.
Address Mail to
Box 67, Station H. Toronto, Ont.
(OXford 7167)

Headmaster Wm. Bennett
Matron Mrs. Evelyn Tyrell

Situated at Scarboro, Ontario, beside the eastern entrance to Toronto, Variety Village, a training school and residence for crippled children from any part of the province, is the major project of the Variety Club of Toronto. It is operated for the Club by the Ontario Society for Crippled Children.

Overlooking Lake Ontario, it was built on land donated by the Provincial Government and the cornerstone was laid on December 21, 1948, by Col. George A. Drew, QC, LLD, leader of Her Majesty's Opposition in the House of Commons and former Prime Minister of Ontario. It was officially opened on November 16, 1949, by the Hon. Dana Porter, QC, Minister of Education and Attorney-General for the Province, who represented the Hon. Leslie Frost, QC, Prime Minister of Ontario.

For its work in connection with the Village, the Variety Club of Toronto was awarded the annual Charity Citation Award of Variety International, which chose it jointly with Miami for that honor in 1949. An impartial committee studied the work of all the International's tents and the announcement was made at the New Orleans convention in 1950. The plaque which symbolizes the Award was presented to the Toronto tent by International Chief Barker Marc Wolfe of Indianapolis at a banquet in the Royal York Hotel.

The affairs of Variety Village are administered by the Variety Village Council, on which all interested groups are represented.

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112 College St., Toronto

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16 MM. FILMS FROM USA

Exposed motion picture film, if distributed for profit, is subject to a duty of 20 per cent ad valorem plus a sales tax of 10 per cent. The duty is to be computed on the prevailing rate of exchange on date of shipment. If the USA dollar is at a premium in Canada the invoice value is increased to compensate for the difference in exchange. If, however, the USA dollar is at a discount in Canada the invoice value is reduced. Here is how the tariff is worked out when the Canadian dollar is at a premium of 2 per cent:

Invoice value	$100.00
Less prevailing rate of exchange (2%)	2.00
	98.00
Duty of 20%	**19.60**
Amount subject to sales tax	117.60
Sales tax 10%	**11.76**
Amount payable (duty and sales tax) (Duty amounts to 31 1/3%)	**31.36**

16 MM. USA EDUCATIONAL OR RELIGIOUS FILMS

(Covered by Tariff Item No. 696)

Free of duty and sales tax, provided a certificate is attached at time of clearing and signed by user. Form for this purpose may be obtained from the Customs Department.

16 MM. FILMS FROM GREAT BRITAIN

Exposed motion picture film, if distributed for profit, is free of duty but subject to a sales tax of ten per cent on the invoice value.

16 MM. EDUCATIONAL OR RELIGIOUS FILMS FROM GREAT BRITAIN

Free of duty and sales tax, provided a certicate is attached at time of clearing and signed by user. Form for this purpose may be obtained from the Customs Department.

35 MM. FILMS FROM USA

Exposed motion picture film, if distributed for profit, has an appraisal value of eight cents per foot for duty purposes. The duty is one and one-half cents per foot and this is added to the appraisal value. A sales tax of ten per cent is worked out against the total. The figures are the same for color or black-and-white. The appraisal value takes care of the fluctuation in exchange. Here is how the tariff is worked out:

1,000 feet at appraisal value of 8c per foot	$80.00
Duty of 1½c per foot	**15.00**
Amount dutiable	95.00
Sales tax 10% on $95	**9.50**
Amount payable (duty and sales tax)	**24.50**

35 MM. USA EDUCATIONAL OR RELIGIOUS FILMS

Free of duty and sales tax, provided that a certificate from the Office of Educational Exchange, Washington, is submitted to and approved by the Deputy Minister of Customs, Ottawa.

35 MM. FILMS FROM GREAT BRITAIN

Exposed motion picture film, if distributed for profit, is subject to the same duty and sales tax

as USA shipments with this exception: If duty exceeds 15 per cent of the value, there is a discount of ten per cent in the amount payable.

35 MM. EDUCATIONAL OR RELIGIOUS FILMS FROM GREAT BRITAIN

(Covered by Tariff Item No. 696A)

Free of duty and sales tax provided that a certificate from the Ministry of Education, London, is submitted to and approved by the Deputy Minister of Customs, Ottawa.

OTHER ITEMS

Tariff on "Cinematograph and motion picture cameras for use by professional motion picture producers having studios in Canada equipped for motion picture production" and "parts for the foregoing" was removed entirely from those of British make under item 462b of the revised Schedule A.

The Most Favoured Nation tariff on cameras and parts is now nine per cent and the General tariff is 15 per cent.

Item 915, "Cellulose nitrate cinematograph and moving picture films, negatives, n.o.p.," sets the rate under British Preferential tariff at ten per cent and 15 per cent for "Other."

Item 658, which was free under British Preferential tariff, Most Favoured Nation tariff and three cents per foot under General tariff, is listed at the same rates. Item 658 reads:

"Motion picture film, of 16 millimetre width and over, when imported by recognized processors of motion picture film having duly equipped laboratories for processing motion picture film in Canada, for the sole purpose of having reproductions made therefrom, and provided that the original is re-exported within six months from the date of importation, under such regulations as the Minister may prescribe."

Item 696 affords duty-free entry to a very broad range of articles and equipment imported into Canada for the use and by order of any society or institution incorporated or established solely for religious, philosophical, educational, scientific or literary purposes, or for the encouragement of the fine arts, or for the use and by order of any public hospital, college, academy, school or seminary of learning in Canada, and not for sale. The articles referred to above include sound and silent films, separate sound film tracks, positive and negative slides and filmstrips, records and transcriptions. The relation of this tariff item to certain articles of equipment is noted further on.

Unexposed sensitized negative film of standard commercial width, viz., 35 mm., is rated for duty under Item 187b at 10 per cent ad valorem, Most Favoured Nation tariff. Unexposed sensitized negative film of lesser width, e.g., 8 mm. or 16 mm., is classified for duty purposes under Item 187 at 20 per cent ad valorem under the aforesaid Tariff.

Exposed 35 mm. films pay a duty of 1.5 Canadian cents per foot. This tariff also applies to British films. As mentioned above, films for the use and by order of institutions or societies qualified for the entry benefits are exempt from duty.

Film cameras, for use with films of 8 mm., 16 mm. or 35 mm. silent type, are considered to be admissible free of duty under the provision in Item 696 relating to "mechanical equipment of a class or kind not made in Canada," when for the use and by order of institutions or societies qualified for the entry benefits of this Item and not for sale.

Sound projectors for 16 mm. films are held to be articles of a class or kind made in Canada and are therefore not admissible under Item 696, irrespective of importation by or for the use of an otherwise qualified institution, but are rated for duty under Item 427 at 15 per cent ad valorem.

Slide or filmstrip still-picture projectors, when valued at no less than $25 each retail in Canada, may be admitted free of duty under Item 696, when for the use and by order of institutions qualified for the entry privileges of this Item and not for sale.

Articles entitled to entry under Tariff Item 696 are exempt from the consumption or sales tax; otherwise this impost of eight per cent levied on the duty-paid value is applicable.

Unexposed sensitized negative film in any width, also film cameras, regardless of tariff classification, are subject to an Excise Tax of 10 per cent levied on the duty-paid value.

Income Tax Agreement

(BETWEEN CANADA AND THE USA)

Under the treaty agreement between the United States and Canada, all deductions for tax may be credited on the Income Tax returns of the respective Nationals. Canadians working in the United States may credit themselves on their Canadian return and Americans working in Canada may credit to their American tax return.

They may use one of two methods. They may list their net salary as their total income on their American return or they may list the tax withheld by Canada as a tax item and make it part of their list of deductions. The United States permits either of the methods and whichever will be a greater saving to the taxpayer.

Exportation of Film

In 1951 Canada exported 142,038,905 feet of film of all kinds and these were valued at $1,989,143, according to the External Trade Section of the Dominion Bureau of Statistics. The footage and dollar value is drawn from statistics related to every type of film and these are lumped together, to provide the total in each case.

Types of footage are unexposed film for use in the moving picture industry; unexposed roll film for non-commercial use; and developed films. The last type includes prints of all kinds—newsreels, prints of industrial films being sent to branches abroad, Canadian government films, and theatrical footage.

Canada's biggest customer was Mexico, which spent $879,304 for 64,141,371 feet, and Australia came next with $651,734 for 50,240,192. These were followed by the United States ($90,928), Germany ($145,555), Brazil ($71,086), India ($69,521), Switzerland ($26,854), Pakistan ($12,265), France ($9,723), Cuba ($9,468), New Zealand ($7,543), United Kingdom ($5,634), Spain ($4,935), Bermuda ($1,598), Sweden ($1,048), Belgian Congo ($523), Ireland ($287), Venezuela ($212), Denmark ($150), Ceylon ($125), Trinidad ($115), Southern Rhodesia ($111), Netherlands ($99), Jamaica ($89), Italy ($74), Barbados ($62), Portugal ($44), Uruguay ($41) and Hong Kong ($15).

PROVINCIAL LEGISLATION

THE most comprehensive survey of of the motion picture in action ever made and recorded is that which was issued by UNESCO in 1950, "Press/Film/Radio," which is one of the "Reports On the Facilities of Mass Communications" embracing the world. Pages 292 to 305 are devoted to Canada, a flattering amount of space indicative of its high standing in the film world.

One of the most interesting sections of Unesco's Canadian survey is called "Legislation." This, which is reprinted here, assembles information surprising in its nature and quantity.

Apart from the National Film Act governing the operation of the National Film Board of Canada, which will be dealt with later on, no special film legislation has been issued by the Canadian Government, this being the domain of the provincial governments. Each of these has enacted such legislation, mainly dealing with licensing and censorship as follows:

Alberta: Amusements Act and the Regulations under the Amusements Act of 1941 lastly amended by Order in Council No. 488 of 2 May 1949.

British Columbia: Moving Pictures Act 1924 as amended by the Moving Pictures Act Amendment Act 1948 and the Regulations under it (Regulations respecting Moving Picture Films and Film Exchanges, lastly amended by Order in Council No. 272 of 16 February 1950).

Manitoba: Amusements Act 1924.

New Brunswick: The Theatres Act 1927.

Nova Scotia: The Theatres Cinematograph and Amusements Act 1923, and Regulations thereunder (lastly revised 7 July 1945).

Ontario: The Theatres and Cinematographs Act 1937 and Regulations thereunder.

Prince Edward Island: No information available.

Quebec: Act respecting Exhibitions of Moving Pictures 1925 and the regulations under it (Regulations respecting the censorship of films, lastly revised by Order in Council No. 342 of 31 March 1949).

Saskatchewan: The Theatres and Cinematographs Act 1940 and the Regulations under the Theatres and Cinematographs Act, lastly amended by Order in Council No. 48 of 1948.

Finally, in the North West Territories which do not constitute a province, there is the Ordinance respecting Motion Pictures, lastly amended on 17 March 1948, dealing mainly with theatre licensing and safety conditions. As there are only four licensed cinemas in the North West Territories which obtain films through provincial distribution, and as such films have been censored by the provincial authorities, it has not been considered necessary to carry out further censorship.

In Newfoundland, there is an "Act regarding the Censoring of Moving Pictures", but no regulations have been laid down thereunder. At one time a Board of Censorship existed but it was dissolved some years ago.

All provincial acts contain regulations concerning the licensing of cinemas with a view to public safety and compliance with censorship rules. Generally the licensing includes permanent cinemas as well as mobile cinemas and drive-in theatres both for 35mm and 16mm. In the Province of Quebec, film performances in the open air, and consequently drive-in theatres, are prohibited. Most of the provinces require by law that projectionists must pass an examination and obtain a certificate.

Film exchanges (distributing companies and their local agents) must also be licensed, generally to ensure the safe storage of films. In different provinces, such as the provinces of Alberta, Nova Scotia and Ontario, the law contains a clause according to which the authority in charge may prescribe the terms and conditions under which films may be sold, leased or exchanged.

In addition the Lieutenant-Governor in Council of the province of Ontario may require that a proportion of the films available for distribution to exhibitors and the films exhibited in each theatre be of British manufacture and origin, and he may fix such proportions on a monthly or yearly basis.

The Nova Scotia Theatres, Cinematographs and Amusement Act lays down that no cinema may be deprived of the number of films necessary for its operation and also that no cinema may contract for more films than are reasonably required.

A special rule of the British Columbia Moving Pictures Act provides for the establishment of a British Columbia Patriotic and Educational Picture Service under the Department of the Attorney-General. The task of this service is to produce and acquire films and slides of a patriotic, educational or entertaining nature (especially concerning the Province or the Dominion) and to furnish them without charge for public exhibition in the cinemas. The Director of the Service may issue directions to the cinemas as to the times and manner of the exhibition of the films and slides.

Finally different provincial acts deal with entertainment taxes and all of them contain censorship rules. The general pattern is that censorship is exercised in each province by a Censorship Board and appeals against the decisions of these Boards can be made to the provincial Appeals Boards. Furthermore, films are usually censored under two categories: Adult and Suitable for Family Entertainment (or General). The age under which children may not visit cinemas unless films especially approved for them are shown, varies from 14 to 16 years. However, in the Province of Quebec children under 16 are not admitted at all.

Censorship fees vary from 2.50 to 6 Canadian dollars per reel of 35mm sound film and from 1 to 2.50 Canadian dollars per reel for 16 mm sound film. To have a film censored in all provinces a total fee of 36.50 Canadian dollars per reel is charged for 35mm sound films (British films pay 33.50 Canadian dollars because of a preferential tariff in the province of Ontario) and a total fee of 14.50 Canadian dollars per reel for 16mm sound films. Moreover, different provinces require the payment of separate fees when more than one copy of a film is brought into circulation; but these fees represent 50 per cent (or less) of the fee charged for the first copy. Some provinces have fixed reduced fees for educational films, such as Manitoba (no fee), New Brunswick (a fee of 1 Canadian dollar per reel for 16mm sound films) and Nova Scotia (a fee of 5 Canadian dollars for a programme of 12 reels). The province of Ontario has fixed a reduced fee for the censoring of newsreels (1 Canadian dollar per reel instead of the usual fee of 6 Canadian dollars for 35mm sound films.)

Awards

USA ACADEMY AWARDS

•

BRITISH ACADEMY AWARDS

•

CANADIAN FILM AWARDS

•

CANADIAN FILM WEEKLY POLLS OF CRITICS & EXHIBITORS

•

YORKTON FILM FESTIVAL

AWARDS

Academy of Motion Picture Arts & Sciences

9038 Melrose Ave., Hollywood 46, Calif.
(CRestview 5-1146)

OFFICERS

President Charles Brackett
Vice-Presidents George Murphy
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The purposes of the Academy are:

To advance the arts and sciences of motion pictures and to foster cooperation among the creative leadership of the motion picture industry for cultural, educational and technological progress.

To recognize outstanding achievements by conferring annual Awards of Merit, serving as a constant incentive within the industry and focusing wide public attention upon the best in motion pictures.

To conduct cooperative technical research and stimulate the improvement of methods and equipment.

To provide a forum and common meeting ground for the various branches and crafts; to sponsor publications; and to serve as an impartial clearing house for achievement records and statistics.

To constitute an organization of established prestige which is expressly prohibited from concerning itself with economic, political or labor issues.

To represent to the public the viewpoint of the actual creators of motion pictures and symbolize a leadership comparable to that of other academic institutes and foundations.

To foster educational activities between the public and the industry, with particular reference to encouraging motion picture courses, in universities and sponsoring vocational scholarships.

ADVERTISING RULES

Regulations for the use of Academy Award symbols and references to the Oscar-winning plays and players for advertising and exploitation purposes are:

No film or achievement which has not won an Academy Award may be advertised or exploited in a manner which will mislead the public and imply by design, layout or wording of copy, that the film or achievement has won the Academy Award.

Pictures nominated for specific Awards may be so advertised providing: that no reproduction of an Awards symbol is used; that the word "nominations" or the words "nominated for" appear in the same size, style and color of type as the words "Academy Award"; that the achievement for which the nomination has been voted is included in the advertising.

Honorary Awards which are conferred only by vote of the Academy Board of Governors must be clearly defined in all advertising as Honorary Awards and must specify the accomplishments for which the recognition was accorded. Honorary Awards shall not be so advertised or exploited that the public will confuse an Honorary Award with an Award voted by the Academy membership.

When an Honorary Award has been conferred for a technique or for a series of motion pictures, the Award symbol granted for that Honorary Award may be used in advertising such technique or series providing: that the year and accomplishment for which the Honorary Award was given is included in the advertising; that only the symbol presented for the technique or series is used, and not the statuette unless the statuette was the symbol so presented.

1951 ACADEMY AWARDS

(Awards made by the Academy of Motion Picture Arts and Sciences in March, 1952 in Hollywood, California.)

PRODUCTION

An American in Paris, MGM.

PERFORMANCES

Actor: Humphrey Bogart in The African Queen, United Artists.
Actress: Vivien Leigh in A Streetcar Named Desire, Warners.
Supporting Actor: Karl Malden in A Streetcar Named Desire, Warners.
Supporting Actress: Kim Hunter in A Streetcar Named Desire, Warners.

DIRECTION

George Stevens for A Place in the Sun, Paramount.

WRITING

Best Motion Picture Story: Paul Dehn and James Bernard for Seven Days to Noon, Associated British-Pathe, distributed in Canada by International Film Distributors.

Best Screenplay: Michael Wilson and Harry Brown for A Place in the Sun, Paramount.

Best Story and Screenplay: Alan Jay Lerner for An American in Paris, MGM.

MUSIC

Best Scoring of a Musical Picture: Johnny Green and Saul Chaplin for An American in Paris, MGM.

Best Music Score of a Dramatic or Comedy Picture: Franz Waxman for A Place in the Sun, Paramount.

Best Song First Used in a Picture: In the Cool, Cool, Cool of the Evening from Here Comes the Groom, Paramount; music and lyrics, Hoagy Carmichael and Johnny Mercer.

SHORT SUBJECTS

Cartoon: Two Mousketeers, MGM; Fred Quimby, producer.

One-Reel: World of Kids, Warners; Robert Youngson, producer.

Two-Reel: Nature's Half Acre, RKO; Walt Disney, producer.

ART DIRECTION

Black and White Production: Richard Day for A Streetcar Named Desire, Warners; Set Decoration: George James Hopkins.

Color Production: Cedric Gibbons and Preston Ames for An American in Paris, MGM; Set Decoration: Edwin B. Willis and Keogh Gleason.

CINEMATOGRAPHY

Black and White Production: Willam C. Mellor for A Place in the Sun, Paramount.

Color Production: Alfred Gilks for An American in Paris, MGM.

COSTUME DESIGN

Black and White Production: Edith Head for A Place in the Sun, Paramount.

Color Production: Orry-Kelly, Walter Plunkett and Irene Sharaff for An American in Paris, MGM.

FILM EDITING

William Hornbeck for A Place in the Sun, Paramount.

DOCUMENTARY PRODUCTION

Feature: Kon-Tiki, RKO; Olle Nordemar, producer.

Short Subject: Benjy, Paramount; Fred Zinnemann, producer.

SOUND RECORDING

Douglas Shearer for The Great Caruso, MGM.

SPECIAL EFFECTS

Gordon Jennings for When Worlds Collide, Paramount.

SPECIAL AWARDS

Rashomon, for Best Foreign Language Film; produced in Japan and distributed by RKO.

Gene Kelly for Achievement in the Art of Choreography on Film.

IRVING G. THALBERG MEMORIAL AWARD

Arthur Freed for outstanding work in the musical production field.

TECHNICAL AWARDS

Gordon Jennings, S. L. Stancliffe and the Paramount photographic

and engineering departments for a servo-operated recording and repeating device.

Olin L. Dupy and MGM for a motion reproducing system.

RCA Victor Division for direct positive recording with anticipatory noise reduction.

Richard M. Haff, Frank P. Herrnfeld, Garland C. Misener and Ansco for the Ansco Color Scene Tester.

Fred Ponedel, Ralph Ayres, George Brown and Warners for an air-driven water motor to provide flow, wake and white water for marine sequences.

Glen Robinson and MGM Construction Department for a new music wire and cable cutter.

Jack Gaylord and MGM Construction Department for Balsa Falling Snow.

Carlos Rivas and MGM for Automatic Magnetic Film Splicer.

Previous Academy Awards

1927-28

Actor: Emil Jannings, Way of All Flesh.
Actress: Janet Gaynor, Seventh Heaven.
Picture: Wings, Paramount.
Special Awards: Warner Bros. for The Jazz Singer. Charles Chaplin for The Circus.

1928-29

Actor: Warner Baxter, In Old Arizona.
Actress: Mary Pickford, Coquette.
Picture: Broadway Melody, MGM.

1929-30

Actor: George Arliss, Disraeli.
Actress: Norma Shearer, The Divorcee.
Picture: All Quiet on the Western Front, Universal.

1930-31

Actor: Lionel Barrymore, A Free Soul.
Actress: Marie Dressler, Min and Bill.
Picture: Cimarron, RKO.

1931-32

Actor: Frederic March, Dr. Jekyll and Mr. Hyde.
Actress: Helen Hayes, The Sin of Madelon Claudet.
Picture: Grand Hotel, MGM.
Special Award: Walt Disney for creation of Mickey Mouse.

1932-33

Actor: Charles Laughton, The Private Life of Henry VIII.
Actress: Katherine Hepburn, Morning Glory.
Picture: Cavalcade, Fox Film Corp.

1934

Actor: Clark Gable, It Happened One Night.
Actress: Claudette Colbert, It Happened One Night.
Picture: It Happened One Night, Columbia.
Special Award: Shirley Temple for outstanding contribution to screen entertainment.

1935

Actor: Victor McLaglen, The Informer.
Actress: Bette Davis, Dangerous.
Picture: Mutiny on the Bounty, MGM.
Special Award: David Wark Griffith for distinguished creative achievements as director and producer and lasting contributions to progress of motion picture arts.

1936

Actor: Paul Muni, The Story of Louis Pasteur.
Actress: Luise Rainer, The Great Ziegfeld.
Picture: The Great Ziegfeld, MGM.
Special Awards: March of Time. W. Howard Greene and Harold Rosson for color cinematography in The Garden of Allah.

1937

Actor: Spencer Tracy, Captains Courageous.
Actress: Luise Rainer, The Good Earth.
Picture: The Life of Emile Zola, Warner Bros.
Special Awards: Mack Sennett. Edgar Bergen. W. Howard Greene for color photography of A Star Is Born, Selznick-United Artists. The Museum of Modern Art Film Library for collecting films dating from 1895.
Irving G. Thalberg Memorial Award: Darryl F. Zanuck.

1938

Actor: Spencer Tracy, Boys Town.
Actress: Bette Davis, Jezebel.
Picture: You Can't Take It With You, Columbia.
Special Awards: Walt Disney for Snow White and the Seven Dwarfs. Deanna Durbin. Mickey Rooney. Oliver Marsh and Allan Davies for color cinematography of Sweethearts. Harry M. Warner. J. Arthur Ball. Paramount. Gordon Jennings. Farciot Edouard and Loren Ryder.
Irving G. Thalberg Memorial Award: Hal Wallis.

1939

Actor: Robert Donat, Goodbye, Mr. Chips.
Actress: Vivien Leigh, Gone With the Wind.
Picture: Gone With the Wind, Selznick International - MGM.
Special Awards: Douglas Fairbanks, Sr. The Technicolor Company. Motion Picture Relief Fund. Judy Garland for outstanding performance as screen juvenile. William Cameron Menzies for achievements in use of color for Gone With the Wind.
Irving G. Thalberg Memorial Award: David O. Selznick.

1940

Actor: James Stewart, The Philadelphia Story.
Actress: Ginger Rogers, Kitty Foyle.
Picture: Rebecca, Selznick International - UA.
Special Awards: Bob Hope. Colonel Nathan Levinson. Twentieth Century-Fox Films. Warner Bros. Art Department and Anton Grot.

1941

Actor: Gary Cooper, Sergeant York.
Actress: Joan Fontaine, Suspicion.
Picture: How Green Was My Valley, 20th Century-Fox.
Special Awards: Walt Disney. William Garrity. John A. Hawkins. RCA Manufacturing Co. for use of sound in Fantasia. Leopold Stokowski and associates for unique creation of visualized music in Fantasia.
Irving G. Thalberg Memorial Award: Walt Disney.

1942

Actor: James Cagney, Yankee Doodle Dandy.
Actress: Greer Garson, Mrs. Miniver.
Picture: Mrs. Miniver, MGM.
Special Awards: Charles Boyer for creation of the French Research Foundation. In Which We Serve for outstanding international foreign production. MGM for production of the Andy Hardy series which best reflects the American Way of Life.
Irving G. Thalberg Memorial Award: Sidney Franklin.

1943

Actor: Paul Lukas, The Watch on the Rhine.
Actress: Jennifer Jones, The Song of Bernadette.
Picture: Casablanca, Warner Bros.
Special Award: George Pal for his novel technique in producing puppetoon shorts.
Irving G. Thalberg Memorial Award: Hal B. Wallis.

1944

Actor: Bing Crosby, Going My Way.
Actress: Ingrid Bergman, Gaslight.
Picture: Going My Way, Paramount.
Special Award: Margaret O'Brien as the outstanding child actress of the year.
Irving G. Thalberg Memorial Award: Darryl F. Zanuck.

1945

Actor: Ray Milland, The Lost Weekend.
Actress: Joan Crawford, Mildred Pierce.
Picture: The Lost Weekend, Paramount.
Special Awards: Walter Wanger for distinguished achievement in serving six consecutive years as president of the Academy of Motion Picture Arts and Sciences. Frank Ross, producer, Mervyn Leroy, director, and Frank Sinatra, star of the House I Live In. Peggy Ann Garner as the most promising juvenile of 1945 for her performance in A Tree Grows in Brooklyn.

1946

Actor: Frederic March, The Best Years of Our Lives.
Actress: Olivia de Havilland, To Each His Own.
Picture: The Best Years of Our Lives, RKO-Samuel Goldwyn.
Special Awards: Laurence Olivier. Harold Russell. Ernst Lubitsch. Claude Jarman, Jr. (Junior Award).
Irving G. Thalberg Memorial Award: Samuel Goldwyn.

1947

Actor: Ronald Colman, A Double Life.
Actress: Loretta Young, The Farmer's Daughter.
Picture: Gentleman's Agreement, 20th Century-Fox.
Special Awards: Shoe Shine, Lopert Films. Ken Murray for Bill and Coo. James Baskett for his portrayal of Uncle Remus in Song of the South. Industry pioneers—George K. Spoor, Thomas Armat, Albert E. Smith, Col. William N. Selig. C. C. Davis of Western Electric. Charles R. Dailey of Paramount Laboratories. Col. Nathan Levinson of Warner Bros.

1948

Actor: Sir Laurence Olivier, Hamlet.
Actress: Jane Wyman, Johnny Belinda.
Picture: Hamlet, J. Arthur Rank Organization.
Special Awards: Ivan Jandl for The Search. Sid Grauman, Adolph Zukor. Walter Wanger for Joan of Arc.
Irving G. Thalberg Memorial Award: Jerry Wald.

1949

Actor: Broderick Crawford, All the King's Men.
Actress: Olivia de Havilland, The Heiress.
Picture: All the King's Men, Robert Rossen-Columbia.
Special Awards: Jean Hersholt for distinguished service to the industry. Bobby Driscoll for outstanding juvenile performance in The Window and So Dear to My Heart. Fred Astaire for raising the standard of musical films. Cecil B. DeMille for 37 years of pioneer work in the industry.

1950

Actor: Jose Ferrer, Cyrano de Bergerac.
Actress: Judy Holliday, Born Yesterday.
Picture: All About Eve, 20th Century-Fox.
Special Awards: The Walls of Malapaga. George Murphy. Louis B. Mayer. James B. Gordon and 20th-Fox camera dept. John Paul Livadary, Floyd Campbell, L. W. Russell and Columbia sound dept. Loren L. Ryder and Paramount sound dept.
Irving G. Thalberg Memorial Award: Darryl F. Zanuck.

British Film Academy

33 Welbeck St., London W1.
(WELbeck 0631)

OFFICERS

Chairman Thorold Dickinson
Vice-Chairman Paul Rotha

COUNCIL OF MANAGEMENT

William Alwyn, Teddy Baird, Sir Michael Balcon, Robert Clark, Jill Craigie, Charles Frend, Sidney Gilliat, Anthony Havelock-Allan, Frank Launder, Ronald Neame, Michael Powell, Sir Carol Reed, Basil Wright.

Director Roger Manvell, Ph.D
Executive Secretary Mrs. P. J. Steele

The British Film Academy was founded in 1947 and in general terms its aims are:

To advance the art and technique of motion pictures in every way, particularly by encouraging exceptional creative work, experiment and research.

To co-operate with all organizations and groups concerned with the artistic and technical advancement of the motion picture everywhere.

To compile statistics and records of the world motion picture industry; to form a library of film literature, scripts, designs, films, musical scores, photographs and other material; to encourage and sponsor publications, promote exhibitions and lectures; and to organize and assist in the organization of, film festivals.

To co-operate with educational organizations to increase cinema appreciation and understanding, and to encourage the educational aspect of motion pictures in every way.

To make awards of merit for outstanding artistic, technical and scientific achievements in connection with motion pictures.

1951 WINNERS

The Best Picture from Any Source: La Ronde, (France).
The Best British Picture: The Lavender Hill Mob, (JARO).

The Best Documentary Picture: Beaver Valley, (Disney-RKO).

Special Award for Work Lying Outside the Feature and Documentary Fields: Gerald McBoing-Boing, (Columbia).

United Nations Award for the Best Picture Embodying One or More Principles of the United Nations Charter: Four in a Jeep, (Ginsberg-UA).

WINNERS IN PREVIOUS YEARS

The Best Picture from Any Source: 1947—The Best Years of Our Lives; **1948**—Hamlet; **1949**—The Bicycle Thief; **1950**—All About Eve.

The Best British Picture: 1947—Odd Man Out; **1948**—The Fallen Idol; **1949**—The Third Man; **1950**—The Blue Lamp.

The Best Documentary Picture: 1947—The World Is Rich; **1948**—The Louisiana Story; **1949**—Daybreak in Udi; **1950**—The Undefeated.

Special Award for Work Lying Outside the Feature and Documentary Fields: 1948—Atomic Physics; **1949**—La Famille Martin; **1950**—The True Face of Japan (This Modern Age).

United Nations Award for the Best Picture Embodying One or More Principles of the United Nations Charter: 1949—The Search; **1950**—Intruder in the Dust.

Canadian Film Awards

IN 1947 the 44 groups affiliated with the Canadian Association for Adult Education held a film conference at the University of Toronto and out of this grew the Canadian Film Awards, held for the first time in 1948. The CAAE was joined in the sponsorship of the fourth annual competition by The Canada Foundation and the Canadian Film Institute.

The purpose of the Awards is to call attention to Canadian achievement in the production of films, recognize Canadian creative effort and foster higher standards of production.

The Awards were organized under the direction of Dr. J. R. Kidd, at the time assistant to the director of the CAAE, who acted as secretary. Dr. Kidd is now director of the CAAE and E. R. McEwen manager of the Awards.

The 1951 Awards were presented on the stage of the Victoria Theatre, Toronto, April 27, 1952, by Sidney Smith, QC, LL.D, president of the University of Toronto. Chairman of the evening was John J. Fitzgibbons, CBE, head of the Motion Picture Industry Council of Canada.

Unlike the awards of Hollywood's Academy of Motion Picture Arts and Sciences, which are voted by members of the motion picture industry, the Canadian Film awards are made by judges acting in behalf of the hundreds of organizations affiliated with the sponsoring bodies.

The judging for 1951 was done in Montreal. For 1952 the judging will be done in Toronto and the presentations held in Montreal.

Canadian Film Awards

172 Wellington St., Ottawa, Ont.
(Phone 3-6259)

Manager E. R. McEwen

Sponsored by the Canadian Association for Adult Education, The Canada Foundation and the Canadian Film Institute.

MANAGEMENT COMMITTEE

Walter Herbert, executive director, Canada Foundation; **D. R. Michener,** lawyer; **Dr. J. R. Kidd,** director, Canadian Association for Adult Education; **J. E. McGuire,** formerly of the Canadian Congress of Labour; **Ian MacNeill,** assistant to the Government Film Commissioner, National Film Board; **F. R. Crawley,** president, Association of Motion Picture Producers and Laboratories of Canada; **Miss E. Leblanc,** home economist, Dept. of Agriculture, Ottawa; **A. L. Hepworth,** educational director, Canadian Congress of Labour; **Gordon Adamson,** executive director, Canadian Film Institute; **Wilfred Eggleston,** professor of Journalism, Carleton College; **Mrs. D. H. Cameron,** Canada Foundation; **Dr. W. Kaye Lamb,** Dominion Archivist; **E. R. McEwen,** manager, Canadian Film Awards.

1951 JUDGES

Joseph Schull, radio and film dramatist; **Paul L'Anglais,** Radio Program Producers; **Quentin Brown,** producer, Crawley Films Ltd.; **Norman McLaren,** producer, National Film Board; **T. C. Daly,** producer, National Film Board; **Douglas E. Pope,** head of Visual Aids Department, Montreal Protestant Central School Board; **B. J. McGuire,** public relations, Forrester & McGuire; **Francois Bertrand,** announcer, Canadian Broadcasting Corp.; **Gilbert Fournier,** Cinephotography Branch, Provincial Publicity Bureau, Province of Quebec; **Dr. Allan M. Munn,** professor of Chemistry and chairman of the Visual Aids Committee, Carleton College; **Munroe Scott,** assistant producer, Crawley Films Ltd.; **Albert Cloutier,** art director, Rapid Grip & Batten Ltd., and member of the ARCA; **Gilles Ste-Marie,** Commission Etudiante du Cinema; **Willie Chevalier,** editor, Le Canada.

GENERAL REGULATIONS

1. All films must be produced in Canada by Canadian producers.
2. Films must have been produced, or released generally, during the year of 1952.
3. Films can be entered in only one category. Use official entry form.

4. The Committee reserves the right to place the films in the most suitable category after consultation with the producer.
5. The Committee reserves the right to place in the most suitable category a film submitted in the amateur class where sound track or other part of the film has been produced professionally.
6. Films submitted must be on 16 mm. or 35 mm. stock.
7. The aim of the film, its form and content, and the quality of the production, will all be considered by the judges.
8. No Award will be made in any category if the judges feel that the entries do not reach a suitable standard.
9. The decision of the judges is final.

JUDGES

A panel of judges is composed of men and women who are technically qualified to make evaluations, while not being connected in any way with any film submitted. In the formation of this panel, recognition has been given to the fact that both French and English films will be entered.

The basis for judging will include the aim of the film, its form and content, and the quality of production. No award will be made in any category if the judges feel that the entries do not reach a suitable standard. The decision of the judges is final.

In addition to the specific categories the judges are authorized to make special awards for excellence in film-making in special fields, for special subjects related to the objectives of the Canadian Film Awards, or for such characteristics as animation, musical score and direction. They may also make an award to a film which represents the highest achievement of the year.

CANADIAN FILM AWARDS, 1952

FIRST—Theatrical Short

OPERA SCHOOL. "This film on the work of the Royal Conservatory of Music of Toronto tells the story of a student opera singer, and is a concise, effective and stimulating study of the development of a singer's career." In black and white and 36 minutes in length. Produced by the National Film Board and distributed by Columbia Pictures of Canada. Award for "skilful and entertaining exposition."

Credits: Producer—Guy Glover; Script—Lister Sinclair; Music supervisor—Louis Applebaum; Sound editor—Peter Jones; Re-recording mixer—Clarke Daprato; Location manager—Donald Fraser; Director—Gudrun Parker; Cameraman—Denis Gillson; Sound recording—Joseph Champagne.

Honorable Mention

STRUGGLE FOR OIL. "The design of this film to show the impact of Canada's new oil industry on Canadian economy is admirably achieved." In black and white and 11 minutes in length. Produced by the National Film Board as one of the Canada Carries On series and distributed by Columbia Pictures of Canada. Mentioned for "quality of visuals and inspirational value."

Credits: Producer—Sydney Newman; Director—Ronald Dick; Cameraman—John Foster; Editors—Nicholas Balla, Daryl Duke; Commentary—William Stephenson; Music—Eldon Rathburn; Sound editor—Kenneth Heeley-Ray; Sound recordist—Clarke Daprato.

THE FRUITFUL EARTH. "This film gives a vivid picture of harvest time in rural Quebec. The characters are well chosen and the film provides satisfying entertainment." In Anscocolor and 8½ minutes in length. Produced by Associated Screen News, Montreal as one of the Canadian Cameo series and distributed by Empire-Universal Films. Mentioned for "general excellence of presentation."

Credits: Producer—B. E. Norrish; Director—Gordon Sparling; Cameraman—Jack Hynes; Color supervision—Maurice Metzger; Script—Gilles Duhamel; Narrator—Lamont Tilden; Sound—Walter Darling; Music—Lucio Agostini.

MAN IN THE PEACE TOWER. "In the impressive setting of

the Peace Tower in Ottawa, this is a fascinating story of how the Dominion Carilloneur performs his unique task." In black and white and 9 minutes in length. Produced by the National Film Board as one of the Canada Carries On series and distributed by Columbia Pictures of Canada. Mentioned for "skilful achievement of visual and sound qualities under exceptionally difficult conditions."

Credits: Producer—Sydney Newman; Script and narrator—Lister Sinclair; Director—Roger Blais; Photography—Denis Gillson; Editing—Nicholas Balla, William Davidson; Music—Eldon Rathburn; Sound—Clarke Daprato, Clifford Griffin.

FIRST—Theatrical Feature

ROYAL JOURNEY. "This film provides a magnificent lasting record of the historic journey of Princess Elizabeth and Prince Philip across Canada in 1951. Each phase of the visit is shown with a notable combination of scenic setting and human values, and the overall effect is highly dramatic and informative." In Ektacolor and 52 minutes in length. Produced by the National Film Board and distributed by Columbia Pictures of Canada. Award for "complete realization of purpose through excellence of color photography, notable coverage, fine commentary and distinguished editing."

Credits: Producer—Tom Daly; Director—David Bairstow; Camera—O. H. Borradaile, A.S.C., Grant McLean, Robert Humble, Lorne Batchelor, Denis Gillson, Walter Sutton, John Foster; Commentary written by Leslie McFarlane; Editors—Victor Jobin, Ronald Dick; Director of music—Louis Applebaum; Sound editor—Kenneth Heeley-Ray; Sound recording—Clarke Daprato.

Honorable Mention

LA PETITE AURORE, L'ENFANT MARTYR. "The tragedy of a sadistic stepmother provides ground for notable artistry in treatment of a theme which would have been commonplace without the magnificent technique with which it has been produced." In black and white and 104 minutes in length. Produced in French by Alliance Cinematographique Canadienne, Inc., Montreal and distributed by France Films. Mentioned for "excellent photography, distinctive animation and discriminate treatment of scenes which presented unusually difficult technical problems."

Credits: Producer — Alliance Cinematographique Canadienne, Inc.; Director— Jean Ives Bigras; Production manager—Roger Garand; Script and dialogue—Emile Asselin; Music—Germaine Janelle; Cameraman—Roger Racine; Assistant director—Jean Boisvert.

FIRST—Non-Theatrical, Open

NEWFOUNDLAND SCENE: "This is a sympathetic and informative picture of many facets of the island's life and character. The scenes depicting whaling, seal hunting and travel by dog-team are notable for realism and vigor and form an impressive contrast to the quiet beauty of some rural landscape shots." On 16 mm., in color and 39 minutes in length. Produced by Crawley Films Limited, Ottawa for Imperial Oil Limited. Named winner for "excellent achievement of purpose and high quality visuals."

Credits: Producer—F. R. Crawley; Camera—F. R. Crawley, Stanley Brede; Script and editing—Cecily Chrzanowska; Music—William McCauley; Sound—Rod Sparks, Paul Harris, Tony Betts; Artist—William Gee; Narrator—Frank Peddie.

Special Awards

NEWFOUNDLAND SCENE judged Film of the Year for "representing the highest achievement in Canadian film production."

AROUND IS AROUND, NOW IS THE TIME. "In recognition of research in a new area of film making." Produced by the National Film Board. Stereoscopic 35 mm. color film 10 minutes in length.

Credits: Producer—Norman McLaren.

1951 Winners

Special Awards: Around Is Around—Now Is the Time, produced by the National Film Board, for research in a new area of film making.

Film of the Year: Newfoundland Scene, Crawley Films Ltd., representing the highest achievement in Canadian film production.

Theatrical—Feature: Royal Journey, produced by National Film Board and distributed in Canada by Columbia Pictures, in the USA by United Artists and in Great Britain and other places by the J. Arthur Rank Organization. Honorable Mention to La Petite Aurore, produced by Alliance Cinematographique Canadienne Inc. and distributed by France Film Company.

Theatrical—Short: Opera School, produced by the National Film Board and distributed by Columbia Pictures of Canada. Honorable Mention to Struggle for Oil, (NFB); The Fruitful Earth, produced by Associated Screen News and distributed by Empire-Universal Films as one of the Canadian Cameo series; Man in the Peace Tower, (NFB).

Non-Theatrical — Open: Newfoundland Scene, Crawley Films Ltd. Honorable Mention to The Longhouse People and Les Moines de St.-Benoit du Lac, both produced by the National Film Board.

Non-Theatrical — Non-Government Sponsor: Packaged Power, Crawley Films Ltd., for Imperial Oil Ltd.

Non-Theatrical — Government Sponsor: Milk Made, National Film Board, for Department of Agriculture. Honorable Mention to Ski à Quebec, Abbe Maurice Proulx of Laval University, for Province of Quebec.

Amateur: A Camper and His Canoe, David Palter. Honorable Mention to Cours Primaire de Francais, The French Cine Club, University of Toronto, and The Story of a Georgian Coffee Pot, Victoria, BC, Amateur Movie Club.

1950 Winners

Special Awards: L. Ernest Ouimet of Montreal, in recognition of his outstanding contribution to the motion picture in Canada as a pioneer exhibitor, distributor, producer and cameraman. He produced the first Canadian newsreel, opened the first Canadian film exchange and created what is claimed to have been the first de luxe motion picture theatre; Sitzmarks the Spot, produced by Associated Screen News and distributed by Warner Bros., named for success in handling a comedy theme; Family Tree, National Film Board, for outstanding animation and musical score; The Fight—Science Against Cancer, National Film Board, for a splendid representation of a significant social problem.

Theatrical: Apres le Bagne (Ater Prison, What?), National Film Board, distributed by Columbia Pictures of Canada.

Non-Theatrical: Feelings of Depression, National Film Board. Honorable Mention to The Oyster Man, National Film Board.

Amateur: Honorable mention to Frontiersman, Emanuel J. Heuer; Parking On This Side, University of Toronto Film Society.

Recognition: Winston Barron and Canadian Paramount News for an unique contribution to public information in Canada by providing a Canadian editor and giving special treatment to all its Canadian subjects.

Crawley Films for its series of films on child development, produced for the McGraw Hill Company.

Graphic Associates for their experimental puppet film, Buffoons.

National Film Board for two excellent films on forest conservation and use, Look to the Forest and Trees Are a Crop.

Crawley Films for the film, Power of Pennies, an excellent example of a sponsored film.

Associated Screen News for the general high level of the Theatrical Canadian Cameo Series.

National Film Board for A Friend at the Door, a skilful interpretation of social services in British Columbia.

National Film Board for an unique interpretation of Canadian history by using old prints and engravings in the film, Les Anciens Canadiens.

Previous Winners

1948 WINNERS

Film of the Year: The Loon's Necklace, Crawley Films.

Special Awards: Un Homme et Son Peche, Quebec Productions. Dots and Loops, Norman MacLaren-National Film Board.

Theatrical: Who Will Teach Your Child, National Film Board. Honorable Mention to the Canadian Cameo Series, Associated Screen News.

Non-Theatrical, Live Action: Beans of Bounty, Shelly Films, and Feeling of Hostility and Drug Addict, National Film Board, were declared tie winners.

Non-Theatrical, Animated: Chantons Noel, National Film Board.

Amateur: Suite Two by Dorothy Burritt and Making a Life Mask by Louis Shore were awarded Honorable Mentions.

1949 WINNERS

Special Awards: Quebec Productions Corporation for sustained and creative effort in establishing a feature-length film industry in Canada. Primitive Artists of Haiti, Benoit-De Tonnancour Films. Begone Dull Care, National Film Board.

Theatrical: Terre de Caen, National Film Board. Honorable Mention to Summer Is for Kids, National Film Board.

Non-Theatrical, Sponsored: Science at Your Service, National Film Board. Honorable Mention to Zero de Conduite, Crawley Films.

Non-Theatrical, Other: Family Circles, National Film Board. Honorable Mention to Children's Concert, National Film Board.

Amateur: Mouvement Perpetual, Claude Jutras. Honorable Mention to In the Daytime, Stanley Fox-Peter Varley.

Canadian Film Weekly EXHIBITORS' POLL

(The following selections were made by exhibitors across Canada voting for the pictures and stars attracting the most business to their theatres during the year.)

1951

PICTURES: 1. King Solomon's Mines (MGM); **2.** The Great Caruso (MGM); **3.** Showboat (MGM); **4.** Samson and Delilah (Paramount); **5.** Born Yesterday (Columbia); **6.** Father's Little Dividend (MGM); **7.** Ma and Pa Kettle Back on the Farm (Empire-Universal); **8.** I'd Climb the Highest Mountain (Fox); **9.** Royal Wedding (MGM); **10.** Lullaby of Broadway (Warners).

STARS: 1. Bing Crosby, **2.** Doris Day, **3.** John Wayne, **4.** Bob Hope, **5.** Betty Grable, **6.** Randolph Scott, **7.** Dean Martin & Jerry Lewis, **8.** Spencer Tracy, **9.** Gary Cooper, **10.** Gregory Peck.

WINNERS IN PREVIOUS YEARS

PICTURES: 1942—How Green Was My Valley (Fox); **1943**—Yankee Doodle Dandy (Warners); **1944**—Going My Way (Paramount); **1945**—National Velvet (MGM); **1946**—Bells of St. Mary's (RKO); **1947**—The Jolson Story (Columbia); **1948**—Sitting Pretty (Fox); **1949**—The Stratton Story (MGM); **1950**—Cheaper by the Dozen (Fox).

STARS: 1942—Gary Cooper, **1943**—Greer Garson, **1944**—Bing Crosby, **1945**—Bing Crosby, **1946**—Bing Crosby, **1947**—Bing Crosby, **1948**—Bing Crosby, **1949**—Bing Crosby, **1950**—Bing Crosby.

Canadian Film Weekly CRITICS' POLL

(The following selections were made by newspaper, radio and magazine critics across Canada voting for the pictures and stars they considered best during the year.)

1951

PICTURES: 1. A Place in the Sun (Paramount); **2.** A Streetcar Named Desire (Warners); **3.** Born Yesterday (Columbia); **4.** Detective Story (Paramount); **5.** The Lavender Hill Mob (J. Arthur Rank); **6.** Cyrano de Bergerac (United Artists); **7.** The Browning Version (J. Arthur Rank); **8.** King Solomon's Mines (MGM); **9.** Fourteen Hours (Fox); **10.** Harvey (Empire-Universal).

STARS: 1. Vivien Leigh, **2.** Judy Holliday, **3.** Alec Guinness, **4.** Jose Ferrer, **5.** Michael Redgrave, **6.** Kirk Douglas, **7.** Marlon Brando, **8.** Jane Wyman, **9.** Shelley Winters, **10.** James Stewart.

WINNERS IN PREVIOUS YEARS

PICTURES: 1942—Mrs. Miniver (MGM); **1943**—In Which We Serve (United Artists); **1944**—Going My Way (Paramount); **1945**—No poll; **1946**—Lost Weekend (Paramount); **1947**—The Best Years of Our Lives (RKO); **1948**—Hamlet (J. Arthur Rank); **1949**—The Red Shoes (J. Arthur Rank); **1950**—All About Eve (Fox).

STARS: 1942—Greer Garson, **1943**—Greer Garson, **1944**—Barry Fitzgerald, **1945**—No poll, **1946**—Ingrid Bergman, **1947**—James Mason, **1948**—Sir Laurence Olivier, **1949**—Olivia de Havilland, **1950**—Bette Davis.

Yorkton Film Festival

c/o Secretary, 67 First Ave., Yorkton, Sask.

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Sponsor of the International 16 Mm. Documentary Film Festival in Canada is the Yorkton Film Council and its executive makes up the Festival Committee. A bi-annual competition, the first was held in October, 1950, with the second scheduled for the same month in 1952.

Certificates of Merit are awarded to prize-winning entries in five classes—Amateur, Agricultural, Sociological, General Non-Theatrical and Cultural. All films must be in 16 mm. and of not more than 30 minutes running time. A minimum of advertising is permitted and films must have been produced since October 1 of the year in which the last Festival took place.

Entries, giving description of film, running time, production details, etc., must be in the hands of the secretary no later than Sept. 15 and if accepted films must reach the Yorkton Film Council preferably before October 1 and absolutely no later than October 7. Audience approval and ballotting decide the winners.

1950 WINNERS

Agricultural Class: 1. Royal Winter Fair, National Film Board; 2. Private Life of the Silk Worm, Office of the High Commissioner for India; 3. Raindrops and Soil Erosion, United States.

Socio!ogical Class: 1. He Acts His Age. Crawley Films Ltd.; 2. The Dutch Way, Netherlands; 3. Rajasthan Series 1, Jaipur, Office of the High Commissioner for India.

General Non-Theatrical Class: 1. Colorful Sweden, Swedish Legation; 2. Top of the Ski World, Norwegian National Travel Office; 3. Cliff Hangers, National Film Board.

Honorable Mention: Wonders of the Deep, United Kingdom Information Office; Rhythm of a City, Swedish Legation; Holiday at Waskesiu, National Film Board.

Amateur Class: 1. R. Steuck of Abernathy, Sask. Honorable Mention to H. Ferman and S. Stakiw of Yorkton.

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(Set up by the Canadian Council of Authors and Artists and the American Guild of Variety Artists for representation of their members by one authority in the field of television.)

Television

SURVEY

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ASSOCIATIONS

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CANADIAN BROADCASTING CORPORATION

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REDIFFUSION

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TELEMETER

TELEVISION

CANADIAN television was introduced by the Canadian Broadcasting Corporation in Toronto and Montreal during September, 1952. About the same time Rediffusion, Inc., a pay-as-you-see system of TV, began operations in Montreal and shortly after Famous Players Canadian Corporation, Canada's largest theatre chain, announced that it had acquired the domestic franchise for Telemeter. Both are free from CBC authority, since they use cable instead of microwaves to deliver their programs. Since the CBC has not permitted private competition through the granting of station licences to Famous Players and other applicants, the pay-as-you-see enterprises are its only Canadian rivals.

The effect of television on the box-office is naturally of great interest to the operators of Canada's motion picture theatres. How has it gone in the USA, where TV has been operating for some years? In 1951 the grand theatre gross in that country was only five per cent under that of 1950 but the decline since 1946 is about 20 per cent. This has caused quite a few marginal theatres to close, although many are still being constructed.

Canadian exhibitors are interested in knowing how Telemeter will be used and whether it will be competitive to theatres or supplementary.

The Imperial, Toronto, still has the only theatre TV installation in Canada but this has not been used yet, despite the Bell Telephone's readiness to deliver signals from the USA, where prize-fights have been offered in theatres.

ASSOCIATIONS

Canadian Radio Technical Planning Board

159 Bay St., Toronto 1, Ont.
(EMpire 3-1531)

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The objectives of the CRTPB, which has 16 sponsors, are to formulate sound engineering principles and to organize technical facts which will assist in the development of the Canadian radio industry and radio services of the nation in accordance with the public interest. The activities of the Board are restricted to engineering considerations and all sponsors must be non-profit associations, bodies or societies which have an important interest in radio and allied fields.

One of the objectives of the Board is to advise government, industry and the people of its findings and recommendations. In actual practice the Board has acted in an advisory capacity to the Canadian Government in the matter of frequency allocations.

The organization of the Planning Board includes the Main Board, made up of the contributing sponsor delegates and the chairmen of the Planning Board's six Main Committees (Standards and Allocations Committee; Television Committee; Broadcast Committee; Committee on Radio Communications including point to point, portable, mobile and emergency services; Committee on Aeronautical Radio and Radio Aids to Navigation; and Committee on Industrial, Scientific and Medical).

TELECASTING

ON March 31, 1952 the Canadian Broadcasting Corporation reported a net operating surplus of $3,332,000 — with the aid of a $6,250,000 grant from Parliament. This was the first of four annual grants, which the CBC will use mainly for television.

Other income included $5,800,000 from licence fees and $2,456,000 from commercial broadcasting.

Expenditures included $5,774,000 for sound broadcasting programs, $2,193,000 for engineering and $1,270,000 for station networks. Preliminary work on television broadcasting cost another $369,000.

Salaries totalled $667,000 of the CBC's revenue and performers' fees $383,000.

CBC TV began in Montreal on September 6 and in Toronto September 8.

Canadian Broadcasting Corporation

Victoria Bldg., 140 Wellington St., Ottawa, Ont.
(Phone 2-2681)

The CBC is a government organization which derives its authority from The Radio Act, 1938. Section 2 is called "Definitions" and broadcasting, under it, "means the dissemination of any form of radioelectric communication, including radiotelegraph, radiotelephone and the wireless transmission of writing, signs, signals, pictures and sounds of all kinds by means of Hertzian waves, intended to be received by the public directly or through the medium of relay stations." Because of this the CBC inherited authority over television, for theatre as well as home use.

The Hon. Dr. J. J. McCann, Minister of National Revenue, represents the authority of the Crown over the CBC and answers to Parliament for it. Eleven Governors appointed by Order in Council direct policy. With the exception of the Chairman, the Governors hold office for three years, with three being appointed each year and they may be reappointed at the end of their terms. The Chairman is appointed for ten years.

Recommendations of the Governors on such matters as station licensing and allocation of frequencies are passed on to the Department of Trasport through its Radio Division, for approval. Head of the Department, which collects the radio licence fee from the public is the Minister of Transport, the Hon. Lionel Chevrier, and the Controller of Radio is G. C. W. Browne.

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Manager, Dominion Network H. G. Walker
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J. R. Finlay, Representative,
300 Manitoba Telephone Bldg.,
Winnipeg, Man.

BRITISH COLUMBIA
K. P. Caple, Representative,
701 Hornby St.,
Vancouver.

Montreal Offices & Studios

Radio Canada Bldg.,
1425 Dorchester St. W.
(PLateau 5111)

Engineering Headquarters

Same as Montreal Offices & Studios.

CBC International Service

Same as Montreal Offices & Studios.

Montreal Television Offices

Same as Montreal Offices & Studios

National Program Office

354 Jarvis St.,
Toronto, Ont.
(MIdway 5481)

Toronto Television Offices

Same as National Program Office.

Rediffusion, Inc.

6301 Park Ave., Montreal, Que.
(UNiversity 4601)

OFFICERS

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Managing Director Real Rousseau

Company markets TV domestic and business entertainment service through co-axial cable.

Telefilm of Canada

130 Carlton St., Toronto, Ont.
(KIngsdale 3163)

General Manager I. H. Allen

Motion Pictures for television use.

Telepix Movies Limited

760 Davenport Rd., Toronto, Ont.
(MElrose 8226)

President & General Mgr. J. B. Dunkelman

TransCanada Telemeter Ltd.

DIVISION OF FAMOUS PLAYERS
1100 Royal Bank Bldg., Toronto, Ont.
(EMpire 4-0141)

Chief Engineer Jean A. Pouliot

For information about TV Film Producers see under Production, Studios & Producers.

Censorship

SURVEY

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BOARDS

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RATES

CENSORSHIP

PROVINCIAL motion picture censors were placed in a somewhat embarrassing position this year with the debut of government television in Ontario and Quebec. Using its federal authority, the Canadian Broadcasting Corporation declared itself outside the application of film censorship regulations. This position was admitted to be sound and has not been challenged.

Thus Quebec and Ontario censors, who impose censorship and the fees that go with it on films scheduled for theatre exhibition, are helpless in the face of the fact that uncensored motion pictures are being shown in their jurisdictions through the medium of television. Theatre regulations designed to restrict the viewing of motion pictures by children under 16 now have only limited effect, since they apply to theatres only. Such precautions, however elaborate, become almost absurd when one considers that uncensored motion pictures are delivered right in the home!

Canadian distributors of motion pictures for theatres have not asked publicly for the end of film censorship because it is discriminatory or for any other reason. But they have asked for reduced fees. A Swedish government committee examined motion picture censorship there and suggested that it ought to be operated on a non-profit basis—a point made last year at the Canadian censors' meeting in Toronto by a representative of the Canadian Motion Picture Distributors Association.

It is felt that theatre distributors agree that single responsibility for the state of films is better than a dozen types of municipal pressure. In the USA film censorship was outlawed last year as a violation of free speech as guaranteed by the Constitution.

Some years ago this same approach was made toward Canadian film censorship, it having been maintained that such pre-exhibition restraint violated the guarantees of the British North America Act. A series of legal skirmishes took place in lower courts and the question went no further when the interests of those pursuing it changed.

It is not inconceivable that a non-film organization may interest itself in the question at some future time. In the USA a civil liberties group gave support to the film organization which won the favorable decision from the Supreme Court.

CENSORSHIP BOARDS AND RATES

Alberta Motion Picture Censor Branch

Administration Bldg., Edmonton, Alta.
(Phone 916310)

Operates under the Provincial Secretary's Department and Senior Officer is Hon. C. E. Gerhart, Provincial Secretary and Minister of Municipal Affairs.

Chairman of the Board is P. J. A. Fleming.
Chief Inspector of Theatres is H. W. Burkell.

CENSORSHIP FEES

35 MM.—$4 per 1,000 feet or fraction thereof. Additional prints: $3 per 1,000 feet or fraction thereof. Trailers: $1 each.

16 MM.—$2 for each 400 feet or fraction thereof. Additional prints: $1 for each 400 feet or fraction thereof.

(Without a film exchange licence all charges are doubled.)

EXCHANGE LICENCES

Exchange licences are issued by the Amusements Tax Branch of the Provincial Secretary's Dept. in Edmonton and the annual fees are $250 for 35 mm. and $100 for 16 mm.

British Columbia Censor of Moving Pictures

636 Burrard St., Vancouver, BC.
(TAtlow 4181, Local 56)

Operates under the Department of the Attorney-General and Senior Officer is Hon. Gordon Wismer, QC, Attorney-General.

Chief Censor is R. W. McDonald.

CENSORSHIP FEES

35 MM.—Silent films: $1.50 for the first 1,000 feet and 75 cents for each additional 500 feet or fraction thereof. Sound films: $3 for the first 1,000 feet and $1.50 for each

additional 500 feet or fraction thereof. Additional prints: $2 for the first 1,000 feet and $1 for each additional 500 feet or fraction thereof. Trailers: $1.50 for each 500 feet or fraction thereof. Other (without film exchange license and/or not mentioned previously): $5 for the first 1,000 feet and $2.50 for each additional 500 feet or fraction thereof.

16 MM.—Silent films: 75 cents for the first 400 feet and 40 cents for each additional 200 feet or fraction thereof. Sound films: $1.50 for the first 400 feet and 75 cents for each additional 200 feet or fraction thereof. Additional prints: $1 for the first 400 feet and 50 cents for each additional 200 feet or fraction thereof. Trailers: 75 cents for each 100 feet or fraction thereof. Other (without film exchange license and/or not mentioned previously): $2 for the first 400 feet and $1 for each additional 200 feet or fraction thereof.

APPEALS—$25 for each appeal.

(Fees for films to be used for television broadcasting are at the same rates as above.)

EXCHANGE LICENCES

Exchange licences are issued by the Censor of Moving Pictures in Vancouver and the annual fees are $300 for 35 mm. and $25 for 16 mm

Manitoba Board of Censors for Motion Pictures

7 Legislative Bldg., Winnipeg, Man.
(Phone 907-295)

Operates under the Department of Public Utilities and Senior Officer is Hon. William Morton, Minister of Public Works and Public Utilities.

Chairman of the Board is M. B. Newton.

Chief Inspector of Theatres is W. J. A. Moffat.

CENSORSHIP FEES

35 MM.—$4 per reel.

16 MM.—$2 per reel.

EXCHANGE LICENCES

Exchange licences are issued by the Manitoba Censor Board in Winnipeg and the annual fees are $250 for 35 mm. and $75 for 16 mm.

New Brunswick Board of Censors

55 Canterbury St., Saint John, NB.
(Phone 2-3371)

Operates under the Department of the Provincial Secretary-Treasurer and Senior Officer is Hon. J. G. Boucher, Provincial Secretary-Treasurer.

Chairman of the Board and Chief Inspector of Theatres is George S. Enos.

CENSORSHIP FEES

CHARGES—Single reel: $2.50. Double reel: $6. Additional prints: $1 for single reels, $2 for double reels. Trailers: 75 cents. Reissues over five years old: censored at regular prices.

EXCHANGE LICENCES

Exchange licences are issued by the Dept. of the Provincial Secretary-Treasurer in Fredericton and the annual fees are $250 for 35 mm. and $50 for 16 mm.

Nova Scotia Board of Censors

Dennis Bldg., Halifax, NS.
(Phone 3-7341, Local 247-248)

Operates under the Department of the Provincial Secretary and Senior Officer is Hon. Col. A. B. DeWolf, Provincial Secretary.

Chairman of the Board and head of the Theatre Inspection Branch is S. A. Doane.

CENSORSHIP FEES

35 MM.—$4 per reel of 1,100 feet or fraction thereof. Additional prints $2 per reel of 1,100 feet or fraction thereof. Trailers 75 cents.

16 MM.—$1.50 per reel of 400 feet or fraction thereof. Additional prints 75 cents per reel of 400 feet or fraction thereof.

APPEALS—$5 for each 1,100 feet or fraction thereof of 35 mm. film or 400 feet or fraction thereof of 16 mm. film.

Ontario Motion Picture Censorship & Theatre Inspection Branch

1075 Millwood Rd., Toronto 17, Ont.
(HYland 2191)

Operates under the Provincial Treasury Department and Senior Officer is Hon. Leslie M. Frost, Premier and Provincial Treasurer.

Chairman of the Board is O. J. Silverthorne.

Chief Inspector of Theatres is W. D. McPhee.

CENSORSHIP FEES

35 MM.—Silent films: $3 per reel not exceeding 1,000 feet; $6 per reel not exceeding 2,000 feet. Sound films: of British origin, $3 per reel not exceeding 1,000 feet; $6 per reel not exceeding 2.000 feet. Sound films: of foreign origin $6 per reel not exceeding 1,000 feet; $12 per reel not exceeding 2,000 feet. Trailers, silent: 50 cents. Trailers with sound: of British origin, $1 each if 100 feet or less; $1.50 each if 500 feet or less; $3 each if over 500 feet and less than 1,000 feet. Trailers with sound: of foreign origin, $1 each if 100 feet or less; $3 each if 500 feet or less; $6 each if over 500 feet and less than 1,000 feet. Newsreels: $1 per reel not exceeding 1,000 feet; $2 per reel not exceeding 2,000 feet.

16 MM.—Sound or silent with English dialogue: $2 per reel not exceeding 400 feet; $1.50 per reel not exceeding 400 feet for each additional print. Sound or silent in other than English dialogue: $3 per reel not exceeding 400 feet. Trailers: 50 cents each if 200 feet or less.

APPEALS—Silent films: $5 per reel. Sound films: $10 per reel.

EXCHANGE LICENCES

Exchange licences are issued by the Motion Picture Censorship & Theatre Inspection Branch of the Treasury Dept. in Toronto and the annual fees are $100 for 35 mm. and $50 for 16 mm.

Board of Cinema Censors of the Province of Quebec

701 St. Gabriel St., Montreal, Que.

Operates under the Department of the Attorney-

General and Senior Officer is the Hon. Maurice Duplessis, QC, Premier.

Chairman of the Board is Alex Gagnon.

CENSORSHIP FEES

35 MM.—$5 per film of 500 feet or less and $5 for each additional 500 feet or less.

16 MM.—$2.50 per film of 400 feet or less and $2.50 for each additional 400 feet or less.

APPEALS—For 35 mm., $10 for each 1,000 feet or fraction thereof. For 16 mm., $4 for each 400 feet or fraction thereof.

(Without a film exchange licence all charges, including appeals, are doubled.)

EXCHANGE LICENCES

Exchange licences are issued by the Bureau de Revenu in Montreal and the annual fees are $205 for 35 mm. and $12 for 16 mm.

Saskatchewan Theatres and Cinematographs Branch

1844 Lorne St., Regina, Sask.

Operates under the Department of Labour and Senior Officer is Hon. C. C. Williams, Minister of Labour and Provincial Secretary.

Chief Censor is Rev. D. J. Vaughan, 7 Legislative Bldg., Winnipeg, Man., Can. (Phone 9070—Local 295.)

Chief of the Theatres Branch is Fire Commissioner R. E. Tiffin, 1844 Lorne St., Regina, Sask., Can.

CENSORSHIP FEES

CHARGES—Standard Films: $4.50 per reel. Miniature films: $2 per reel of 400 feet or less. Advertising films and trailers: $1 for each film of less than 100 feet; $2 for each film of more than 100 feet and less than 500 feet; $4.50 for each film not less than 500 feet and not more than 1,000 feet.

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For the past Quarter-Century have provided the finest in screen entertainment in 20 luxurious theatres in Toronto's suburban districts

B & F THEATRES

SAM BLOOM SAM FINE

1000 Royal Bank Bldg., Toronto

Music

COMPOSERS

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CREDITS

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CAPAC

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COPYRIGHT APPEAL BOARD

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MUSICAL PROTECTIVE SOCIETY

CAPAC

CAPAC is a non-profit association of composers, authors and music publishers which was organized to collect fees for public performances of copyright music. There is no charge for membership, and all fees collected, less only administration expenses, are distributed among composers, authors and publishers in proportion to the extent their music is performed. Fees are also paid to the dependents of composers no longer living.

CAPAC is necessary not only to composers, authors and publishers, but also to those concerned with the public performance of music. In the report of the 1935 Copyright Commission this was officially recognized:—

> "It (CAPAC) is a central bureau . . . for the convenience of the copyright owners . . . and the music users . . . such bureau is necessary to protect the performing rights of authors, composers and publishers, and is also a convenience to the users of music . . . "

Most countries have legislation similar to the Canadian Copyright Act and so, through its affiliation with national societies in 27 countries, CAPAC is able to grant a licence covering the music of 60,000 composers, authors and publishers of many nationalities. Membership in CAPAC enables Canadians to receive fees for performances of their music in other countries.

The fees CAPAC collects from broadcasting stations, motion picture theatres, concert halls, hotels, restaurants, clubs, public parks, dance halls, sports arenas, factories, steamships, etc., are fixed each year by a government board known as the Coypright Appeal Board, and are published in the "Canada Gazette."

COMPOSERS, AUTHORS
AND PUBLISHERS ASSOCIATION
of Canada Limited

MUSIC

THERE ARE five composers in this country who make a career of writing scores for Canadian documentary films. They are Robert Fleming, Eldon Rathburn, Maurice Blackburn, William McCauley and Louis Applebaum, and they are all kept fully engaged in composing for the documentary films made by the National Film Board and Crawley Films of Ottawa. McCauley is on the staff of Crawley Films; Blackburn, Rathburn and Fleming are on the staff of the NFB, while Applebaum is the Board's musical consultant. Two other composers of film music are Lucio Agostini and Morris C. Davis. Agostini is composer for Associated Screen News, and Davis scores many of the full-length features made in Quebec. Unlike their opposite numbers in London and Hollywood these composers not only sketch, orchestrate and conduct their work, but in most cases actually cut and edit the finished music track.

In Canada today more new music and advanced ideas are to be found in the work of our film composers than in the concert hall, and in spite of the fact that Canada has no feature film industry to sustain their efforts, they have succeeded in creating a distinctive and permanent school of music. It was the Film Board which started this movement, when, in 1942 it recognized the importance of film music and its composers. Rather than resort to the use of recorded background music, it decided to employ three full time composers to write scores. The thoughtful and scholarly writing of the Board's composers has been combined with a sensitive understanding of the cinema and a progressive outlook, which has considerably broadened the use of music in films.

Of particular interest are the experiments now being conducted by the Board's composers, in collaboration with Norman McLaren, in the mysteries of synthetic sound. Gerald Pratley of the CBC recently arranged five programs devoted to the scores of these composers so that their work should be heard, recognized and appreciated as are other forms of composition. Our film composers have worked quietly and conscientiously in exploring to the full this exacting and imaginative craft, and their ability to translate screen action into music of thought and expression is being recognized here and abroad.

Background Music Composers

Agostini, Lucio
176 Morningside, Swansea, Ont.
Credits: Canada at War and World in Action series (NFB); Associated Screen News (musical director).

Applebaum, Louis
5 Wellwood Avenue, Toronto, Ont.
Credits: Tomorrow the World (UA); G.I. Joe (UA); Lost Boundaries (Film Classics); The Whistle at Eaton Falls (Columbia); Teresa (MGM); National Film Board (music consultant).

Blackburn, Maurice
62 Springfield Road, Ottawa, Ont.
Credits: National Film Board (staff composer); Le Gros Bill (Renaissance Films).

Cable, Howard
7 l'Estrange Place, Toronto, Ont.
Credits: National Film Board.

Chotem, Neil
38 Victoria, Pte. Claire, Que.
Credits: The Butler's Night Out (Mount Royal Films); National Film Board.
Credits: Seraphin (Quebec Productions).

Davis, Morris C.
1440 St. Catharine St. W., Montreal, Que.
Credits: Bush Pilot (Dominion Productions); La Forteresse (Whispering City) (Quebec Productions); Sins of the Fathers (Canadian Productions); Le Cure de Village (Quebec Productions).

Fleming, Robert
589 Highland Avenue, Ottawa, Ont.
Credits: National Film Board (staff composer).

Fogg, Howard
1166 Irvine Avenue, Montreal, Que.
Credits: Music director for Associated Screen News 1934-1938.

Goehr, Rudolph
New York City.
Credits: Pere Chopin (Renaissance Films).

Gratton, Hector
4725 Fabre Street, Montreal, Que.
Credits: Une Homme et Son Peche (A Man and His Sin) (Quebec Productions).

Janelle, Germaine
1541 St. Mark St., Montreal, Que.
Credits: La Petite Aurore, L'Enfant Martyre (Alliance Cinematographique Canadienne Production).

Kosma, Joseph
Credits: Son Copain (The Unknown from Montreal) (Quebec Productions).
(Mr. Kosma is a French composer who has scored many leading French films.)

Mathieu, Andre
4519 Berri, Montreal, Que.
Credits: "The Quebec Concerto" for La Forteresse (Whispering City) (Quebec Productions). This work has been recorded in English on Columbia DB2526.

McCauley, William
306 Oakdale Avenue, Ottawa, Ont.
Credits: Crawley Films (staff composer).

McIver, Allan
4855 Maplewood Avenue, Montreal, Que.
Credits: Lumieres De Ma Ville (Excelsior Films); Le Rossignol Et Les Cloches (Syndicat de Film Gerard Barbeau Production).

Morawetz, Oscar
17 Dewbourne Avenue, Toronto, Ont.
Credits: National Film Board; Forbidden Journey (Selkirk Productions).

Morrow, Arthur
Apt. 7, 3370 Barclay St., Montreal, Que.
Credits: Seraphin (Quebec Productions).

Rathburn, Eldon
163 Genest Street, Eastview, Ottawa, Ont.
Credits: National Film Board (staff composer).

Ridout, Godfrey
31 Sussex Avenue, Toronto, Ont.
Credits: National Film Board.

Surdin, Morris
444 Glengrove Avenue, Toronto, Ont.
Credits: National Film Board.

Weinzweig, John
101 Belgravia Road, Toronto, Ont.
Credits: National Film Board.

Broadcast Music Inc. Canada Ltd.

229 Yonge St., Toronto, Ont.
(EMpire 4-0040)

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1500 St. Catherine St. W.
(Fltzroy 2552)

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(MIdway 8457)

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405 Keefer Bldg.,
1440 St. Catherine St. W.
(UNiversity 6-7266)

VANCOUVER REPRESENTATIVE

R. G. Harding,
3852 West 22nd Ave.
(ALma 2871Y)

Motion Picture Theatre Tariff Approved By the Copyright Appeal Board:

499 seats and under	10c
500 to 799 seats	12c
800 to 1,599 seats	15c
1,600 seats and over	20c

Theatres operating three days or less per week shall pay one-half the above rates.

Minimum fee, $10.

The seating capacity of drive-in theatres shall be three times the maximum number of automobiles which may be accommodated at any one time.

A license obtained under this item of the tariff does not authorize any concert or when the exhibition of one or more films is not an integral part of the concert.

16 mm. exhibition—Two dollars ($2) for not more than four prints of any negative either made in Canada or imported, and an additional $2 for each additional four or fewer positive prints. Performance on payment "as many times and as often as desired."

Copyright Appeal Board

Ottawa, Ontario

Joint Secretaries H. W. Doyle, P. H. Thibault

MEMBERS

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Charles Stein, QC, Under-Secretary of State.
Paul Fontaine, QC, Asst. Deputy Min. of Justice.

(The Copyright Appeal Board is appointed by the Governor in Council, as required under the Copyright Act. It meets annually in Ottawa to fix fees payable to performing right societies after hearing interested parties and studying rates submitted.)

Musical Protective Society of Can.

Room 1710, 25 King St. W., Toronto, Ont.
(EMpire 4-2103)

OFFICERS

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Vice-President Arch H. Jolley
Secretary-Treasurer Donald W. M. Cooper

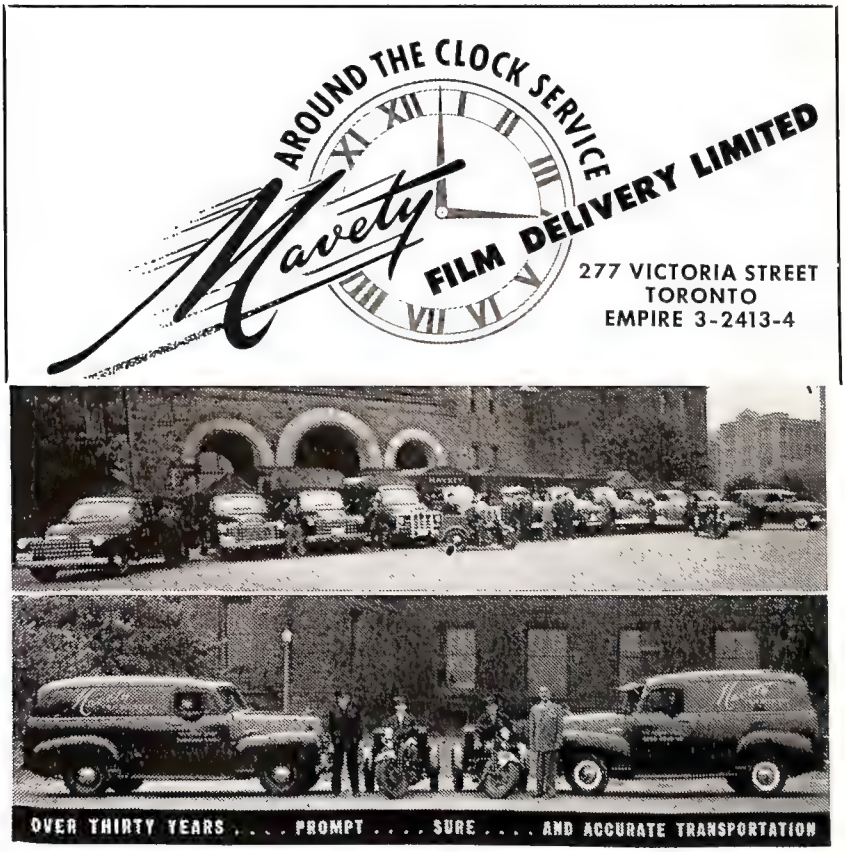
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R. H. Sankey, QC, 25 King St. W., Toronto.
Ben Norrish, Associated Screen News Ltd., 2000 Northcliffe Ave., Montreal.
R. A. Mackie, General Manager of Hotels, CPR, Windsor Station, Montreal.
T. H. R. McNally, Toronto Convention & Tourist Association, 37 Bloor St. W., Toronto.
W. C. Thornton Cran, President of Rediffusion Inc., 1085 Beaver Hall Hill, Montreal.
Gordon McLaughlin, QC, 372 Bay St., Toronto.
George Ganetakos, United Amusement Corp., 5887 Monkland Ave., Montreal.
Canada Steamship Lines Ltd., 715 Victoria Sq., Montreal.
Sam Fine, B & F Theatres Ltd., Royal Bank Bldg., Toronto.
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Manitoba Motion Picture Exhibitors Ass'n, 300 New Hargrave Bldg., Winnipeg, Man.
Joseph Franklin, Franklin & Herschorn Theatres Ltd., Saint John, NB.
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Wm. Redpath, General Films Ltd., 156 King St. W., Toronto.
Western Fair Association, London, Ont.
Regina A & I Exhibition Ass'n, Regina, Sask.
J. Arthur Rank 16 MM Ltd., 277 Victoria St., Toronto.
Manager, King Edward Hotel, Toronto.
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NEW BRUNSWICK

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16 Mm. Situations

BRITISH COLUMBIA THEATRES

Town	Theatre
Aklavik, Yukon	Peffer Trading Co.
Alert Bay	Parish Hall
Alexis Creek	Alexis Creek
Blue River	Blue River
Falkland	Community
Golden	Columbia
Hedley	Community
Hudson Hope	Hudson Hope
Kaslo	Musicland
Kelsey Bay	Camp No. 1
	Camp No. 2
Mayo, NWT	Mayo
McBride	Rainbow
Nakusp	Nakusp
Peachland	Legion
Vanderhoof	Rec

BRITISH COLUMBIA HALLS

Town	Hall
Bella Coola	Noohalk Community
Bloedel	Camp 5 Community Club
Bowser	Legion
Cumshewa Inlet	Morgan Logging Co.
Franklin River	Franklin River
Giscome	Giscome Social & Athletic Ass'n.
Greenwood	Jewel
Hazelton	Hazelton Comm. Ass'n.
Invermere	Invermere Comm.
Lang Bay	Lang Bay Comm.
Lumby	Community
Lytton	Legion
Massett	New Massett Comm. Club
Midway	Midway Comm.
Montney	Legion
New Hazelton	Community
Parksville	Parish
Port Edward	Nelson Bros. Fisheries
Port McNeill	PAC Community
Queen Charlotte City	Queen Charlotte City
Shalalth	Bridge River Comm. Club
Sinclair Mills	Sinclair Mills Woodworkers' Comm. Club

ALBERTA THEATRES

Town	Theatre
Altario	Community
Ardmore	Shephert's
Banff	Lux
Breton	Nelson
Coaldale	Coaldale Comm. Hall
Cold Lake	Shephert's
Derwent	Village
Elk Point	Elk Point Hall
Fort McMurray	Fort
Fort Vermillion	Fort
Glendon	Glendon Comm. Hall
Grand Centre	Community Hall
Hay Lakes	Hay Lakes
Hines Creek	Community Hall

Innisfree	Innisfree
Killam	Empire
Lac La Biche	Aurora
Legal	Legal
Myrnam	ULFTA Hall
Schuler	Schuler Comm.
Slave Lake	A. C. L. Evans
Stavely	Stavely
Stirling	Stirling Comm. Hall
Sundre	Sundre
Tilley	Palace
Valleyview	Valleyview
Waterways	Waterways
Winfield	Winfield

ALBERTA HALLS

Town	Hall
Alexo	Alexo Sports & Comm. Club
Amiska	Amiska Comm. League
Armada	Aramada Community
Bawlf	Bawlf Recreation
Beiseker	Community
Bindloss	Community
Black Diamond	Community
Bon Accord	Community Centre
Bowden	Bowden Community
Boyle	Boyle Comm. Club
Breton	Community
Canyon Creek	Canyon Creek Comm.
Carbon	Scout
Cochrane	Community
Czar	Czar Community
Darwell	Darwell Community
Debolt	Debolt Country Club
Edgerton	Edgerton Memorial
Empress	New Community
Foothills	Foothills Comm. Club
Fort Assiniboine	Fort Assiniboine Comm.
Fort Kent	Fort Kent Parish
Girouxville	Parish
Heinsburg	Heinsburg
Heisler	Elks
Hilda	Hilda Community
Hythe	Jubilee
Innisfree	IOOF
Islay	Community
Jean-Côté	Parish Church
Kinuso	Swan River
Kitscoty	Kitscoty
Lafond	Salle Paroissiale St. Bernard
La Glace	La Glace Comm.
Lomand	Community
Ma-Me-O Beach	Ma-Me-O
Mallaig	Mallaig Church Shows
Mannville	Orange
Minnehik	Towne
Morinville	Community
Nampa	Community
North Star	North Star
Picardville	Picardville Comm.
Radway	Radway
Rainier	Alcoma School
Rochfort Bridge	Rochfort Comm. Club
Rosalind	Rosalind BPOE
Rosebud	Rosebud Memorial
Rumsey	Community
St. Paul	St. Paul Parish
Sangudo	Sangudo
Sexsmith	Sexsmith Legion Comm. Memorial
Stony Plain	Stony Plain Comm.
Wanham	Wanham Community
Warburg	Warburg Comm. Ass'n
Wembley	Wembley
Winfield	Maccabee
Whitecourt	Legion
Youngstown	Community

SASKATCHEWAN THEATRES

Town	Theatre
Alvena	Alvena
Beechy	Star
Big Beaver	Big Beaver
Chelan	Comet
Clemenceau	Clemenceau
Dysart	Pastime
Edam	Edam Comm. Hall
Golden Prairie	Rex
Goldfields	Goldfield's
Imperial	Lyric
Lac La Ronge	Olsen's
Lipton	Lipton Town Hall
Loon Lake	Loon Lake
McKague	McKague Comm. Hall
Montmartre	Montmartre
Norquay	De Luxe
Paradise Hill	Paradise Hill
Parkside	Community
Piapot	Massey
Richard	Hugh Cyr's Talkies
Riverhurst	Hollywood
Simmie	Didluck
Snowden	Snowden
Viceroy	Olympia
Waskesieu	Terras Gardens
White Beach	Dan's Hall

SASKATCHEWAN HALLS

Town	Hall
Alameda	Legion
Allan	RC Hall
Annaheim	Ste. Anne's Parish
Arran	Greek Catholic Parish
Aylesbury	Community
Baldwinton	Community
Bateman	Bateman Memorial
Bertwell	Community
Birsay	Community
Bladworth	Agricultural
Bredenbury	Bredenbury Comm.
Briercrest	Briercrest Comm. Club.
Broadacres	Municipal
Brock	Brock Community
Bromhead	Legion
Buffalo Narrows	RC Church
Burstall	Community
Calder	Community
Ceylon	Community
Churchbridge	Community
Claydon	Agricultural
Medstead	Medstead Elk's
Mervin	Municipal
Midale	Municipal
Neville	Neville Community
Odessa	Holy Name Parish
Okla	Community
Onion Lake	Young Peoples Club
Orkney	Community
Osage	Municipal
Parkerview	Community
Pathlow	Legion
Paynton	Legion
Pelly	Memorial
Pennant	Community
Pierceland	Community
Pleasantdale	Community
Rabbit Lake	Memorial
Rama	Rama
Richmound	Community
Robsart	Community
Rockhaven	Rockhaven
Ruthilda	Veteran's
St. Brieux	St. Brieux Parish
St. Julian	Sneatyn Community
Saltcoats	Town Hall
Samburg	Garden River

Sandwith	Community
Sedley	Municipal
Senlac	Senlac Co-op.
Shackleton	Shackleton
Shamrock	Community
Sheo	Municipal
Shell Lake	BPOE
Smeaton	Memorial
Smiley	Smiley Community
South Makwa	St. Thomas Parish
Southey	Municipal
Speers	Legion Memorial
Spring Valley	Homemaker's
Stalwart	Stalwart Comm. Sports & Entertainment Club
Stewart Valley	Co-op.
Stockholm	Community
Stanraer	Community
Swan Plain	Swan Plain
Theodore	Community
Torquay	Memorial
Tramping Lake	St. Michaels Parish
Tyvan	Village of Tyvan
Tyner	Tyner Memorial
Vawn	Vawn
Waseca	Waseca Memorial
Webb	Village of Webb
White Bear	Community
Wiseton	IOOF
Wilcox	Wilcox Memorial
Zelma	Zelma Village
Zenon Park	Parish

MANITOBA THEATRES

Town	Theatre
Churchill	Igloo
Glenella	Wilson Hall
Herb Lake	Aurora Hall
Norway House	Playgreen Inn

MANITOBA HALLS

Town	Halls
Camperville	Oblate Fathers' Parish
Duck Bay	Duck Bay Parish
Lorette	Lorette Parish

ONTARIO THEATRES

Town	Theatre
Alcona Beach	Parkside
Armstrong	Rosborough's
	Latoskis
Atikokan	Community
Bala	Rex
Balmer Town	Camdic
Batchwana	Digby's
	Goulais
Bobcaygeon	Iroquois
Bolton	Royal
Bruce Station	Community
Carey Lake	Carey Lake
Casselman	Casselman
Coldwater	Embassy
Cornwall	St. Francois
Eganville	Rio
Elk Lake	Legion
Field	Princess
Gogama	Aurum
Lucknow	Playhouse
Mattice	Cartier
Nakina	Paramount
Nipigon	Nipigon
Noelville	Huot
Pelee Island	Pelee
Port Stanley	Erie Playhouse
Sapawe	Sanchez, J.
Sauble Beach	Pavilion
Savant Lake	Savant Lake
Severn Falls	Community
Shelburne	Shelburne
Sultan	G. L. Sheffield
Temagami	Goddard's
Terrace Bay	Terrace Bay
Verner	Paris
White River	Bracci Hall

ONTARIO HALLS

Town	Hall
Ajax	Ajax Community
Barrys Bay	St. Hedwige's
Beaumaris	Beaumaris Yacht Club
Bourget	Parish
Britt	Holy Family Parish
Brudenell	St. Mary's Church
Chelmsford	Rev. L. Seguin
Clarence Creek	Parish
Coboconk	Community Memorial
Cobden	Cobden Memorial
Copper Cliff	Italian Society
Curran	Salle Paroissiale
Field	RC Parish
Formosa	Formosa & Culross Comm.
Fort William	Fed. Russian Canadians
Hamilton	Fed. Russian Canadians
	Ukrainian Labor Temple
Hammond	Parish
Holtyre	Ross Mine
Hornepayne	Hornepayne Orange Lodge
Hudson	Hudson Community
Ignace	Community
Killaloe	St. Andrew's Parish
Killarney	Church of St. Bonaventure
Leamington	Old Marsh
Lemieux	Salle Paroissiale
Limoges	Salle Paroissiale
Madawaska	Separate School Auditorium
Moonbeam	Parish of Moonbeam
Norland	Community
North York	Hardington Home and School Ass'n
Ottawa	St. Anthony's Parish
St. Catharines	Ukrainian Labor Temple
Sudbury	Societa Caruso
Toronto	Fed. Russian Canadians
	Hungarian House
Welland	Ass'n Ukrainian Canadians
White River	Legion Hall 69
Whitney	St. Martin's
Windsor	Ass'n of United Ukrainian Canadians
	Fed. Russian Canadians

QUEBEC THEATRES

Town	Theatre
Angliers	Little
Bassin B.P. Aurigny	Cercle Agricole
Belle Anse	Wicks & Girard
Cap Chat	Cap Chat
Charlemagne	Municipale
Coteau Station	Salle Andre
Etang du Nord	Rex
Grand Vallee	Grand Vallee
Havre St. Pierre	St. Pierre
Huberdeau	Dufort, E.
Knowlton	Show House
L'Islet Station	Salle Leclerc
Labelle	Ovila Laporte
Lac Castagnier	Stanley
Lac Mercier	Hotel Mont Tremblant
Les Cedres	Salle Gauthier
Les Escoumains	Escoumains

Normetal	Princess
Notre Dame du Lac	Du Lac
Oskelaneo River	Bouchard
Preissac	Preissac
Price	Canadien
Rapide des Joachims	Charrons Dancing Hall
St. Adolph d'Howard	Villa Howard
St. Beatrix	Laurentien
St. Benjamin	Boulet, H.
St. Camille	Salle Lapointe
Ste. Cecile de Masham	Masham
St. Cuthbert	Salle Paroissiale
St. Denis sur Richelieu	Salle Roi du Lunch
St. Emile d'Auclair	Gagnon
St. Ferreol	Salle Aux-Quatre-Vents
St. Gabriel de Gaspe	Couture, E.
St. Gabriel	Salle Lechasseur
Ste. Genevieve	Salle Laframboise
St. Goddard Lejeune	Salle Cimon
St. Joachim	Salle Fortin
St. Leon de Standon	Arena Sportive
St. Malachie	Salle Principale
Ste. Thecle	Salle Carpentier
Sault au Mouton	Salle Sault au Mouton
Seven Islands	Club St. Laurent
Shawville	Victoria Hall
Shelter Bay	Shelter Bay
Tadoussac	Tadoussac
Taschereau	Durocher
Valleyfield	Royal

QUEBEC HALLS

Town	Hall
Baie Comeau	Salle Paroissiale
Baie-des-Sables	Baie-des-Sables Parish
Baie Trinite	Salle Paroissiale
Bersimis	Salle Paroissiale
Biencourt	Salle Paroissiale Fabrique
Cap de la Madelaine	Salle Ste. Madeleine
Cap Rouge	Salle Municipale
Cap St. Ignace	Salle Paroissiale
Chapleau	Salle St. Alphonse de Ligouri
Clarke City	Clarke City Social & Athletic Ass'n.
Crabtree Mills	Beaver's Club
Desbiens Mills	Salle Paroissiale - Peres Redemptionistes
Fabre	Salle St. Edouard de Fabre
Farnham	Hospice Ste. Elizabeth
Farrellton	St. Camillus Parish Hall
Fassett	Salle Paroissiale de Fassett
Forestville	Salle Paroissiale de Fabrique
Fort Coulonge	Municipal Hall
Frelighsburg	Town Hall
Gentilly	La Fabrique
Godbout	Salle Paroissiale
Grandes Bergeronnes	Salle de Vues Animees
Grondines	Salle Paroissiale
Havre Aubert	Le Foyer Fabrique
Hemmingford	Salle St. Romain
L'Abord a Plouffe	Salle Paroissiale du Sacre Coeur
L'Ascension (Cté. Lac St. Jean)	L'Ascension Parish
L'Ascension (Cté. Bonaventure)	Salle Paroissiale
L'Isle Verte	Salle Paroissiale Fabrique
Lac au Saumon	Salle Paroissiale
Lac des Aigles	Salle Paroissiale
Lac des Sables	Salle Paroissiale la Fabrique
Lambton	Salle Paroissiale Fabrique
Lavaltrie	St. Antoine Parish
Les Mechins	Centre Recreatif
Lots Renverses	Salle Paroissiale
Low	United Church
Luceville	Salle Paroissiale Fabrique
Masonville	Community Club
Metis Beach	Centre Recreatif
Mont Brun	Salle Paroissiale
Mont Rolland	Salle Norbert Morin
Montreal	Aquinas Hall
	Holy Cross Church
	Salle de l'Eglise St. Luc
	Salle Paroissiale St. Alphonse
	Salle Paroissiale Ste. Cecile
	Salle Paroissiale St. Charles
	St. George Orthodox Church
	Salle Gravel
	Salle Paroissiale Fabrique St. Jean Baptiste
	Salle Paroissiale de l'Eglise St. Jean Demanene
	Pensoinnat du St. Nom de Marie
	Tudor Hall
	Villa Maria
Mount Royal	Mount Royal Community
Normandin	Le Foyer de Normandin
Notre Dame d'Hebertville	Salle du Couvent
Notre Dames des Laurentides	Salle P. Auclaire
Notre Dame du Laus	Salle Paroissiale
Padoue	Salle Parroisiale St. Antoine
Pont Viau	St. Christophe Parish
Pointe Fortune	Salle Wilson
Portneuf	Salle Paroissiale de Ste. Anne
Preissac	Salle Paroissiale
Quebec Ouest	Salle Paroissiale
Quebec	Centre des Loisirs St. Martyrs Canadiens
	Centre Recreatif Notre Dame de la Garde
	Cine Paroissiale St. Sacrement
	Club des Tigres du Cap
Quyon	Municipal Hall
Repetigny	Parish Hall
Rigaud	Le Dragon d'Or
Riviere Bleue	Parish Hall
Riviere a Pierre	Parish Hall
Sacre Coeur	Salle Cinema
St. Adolphe d'Howard	Salle Paroissiale
St. Agricole	Salle Paroissiale Fabrique
St. Aime	Salle St. Aime
St. Alexandre	Salle Paroissiale
St. Alexis	Parish Hall
St. Alphonse	Salle des Loisirs
St. Anaclet	Recreation Hall
St. Andre	Salle des Forestiers
St. Andre Avellin	Salle Municipale
St. Angele de Laval	Centre Paroissiale
Ste Anne du Lac	Salle Municipale
Ste. Anne de Portneuf	Parish Hall
St. Bruno	Centre Paroissiale
Ste. Catherine	Parish Hall
St. Clement	Fabrique St. Clement
St. Cleophas	Salle Municipale
St. Damien	Parish Hall
St. Edouard	Salle Municipale
St. Eleuthere	Salle Paroissiale
St. Esprit	Salle Paroissiale
St. Fabian	Salle Paroissiale
Ste. Felicite	Parish Hall
St. Ferdinand	Parish Hall

St. Fidele	Salle Paroissiale
St. Flavien	Parish Hall
St. Francois	Salle Paroissiale
St. Francois de Sales	Salle Paroissiale
St. Fulgence	Salle du College
St. Gilles	Municipal Hall
St. Guillaume	Salle Municipale
Ste. Helene	Salle Paroissiale
St. Honore	Salle Paroissiale
St. Isidore	Salle Paroissiale — Commission Scolaire
St. Jacques de Montcalm	Salle Paroissiale Fabrique St. Jacques
St. Jean de Cherbourg	Salle Paroissiale Fabrique
St. Jean de Dieu	Parish Hall St. Jean de Dieu
St. Jean de Matha	Salle de l'Union Catholique des Cultivateurs
St. Jean Batiste de Vianney	Salle Paroissiale
St. Joachim	Parish Hall
St. Joseph de Gratham	Centre Paroissiale
St. Laurent	Salle St. Laurent
St. Leonard d'Aston	Salle Fleury
St. Louis du Ha! Ha!	Parish Centre
Ste. Lucie de Dancaster	Salle Paroissiale
St. Marc des Carrieres	Salle Paroissiale la Fabrique
Ste. Majorique	Salle Paroissiale
St. Medard	Salle Paroissiale
St. Pamphile de L'Islet	Salle Paroissiale
St. Patrice de Beauri-vage	Parish Hall
St. Paul du Buton	Salle Paroissiale
St. Paul de la Croix	Salle Paroissiale
St. Phillippe	Salle Paroissiale
St. Pie	Parish Hall
St. Poulin Dalibaire	Salle Paroissiale
St. Polycarpe	Salle Publique
St. Raphael	Salle Paroissiale Jean Paul Beaulieu
St. Raymond	Salle Paroissiale
St. Redempteurs	Salle Paroissiale
Ste. Rose-du-Dégele	Salle Paroissiale
St. Simeon	Salle Paroissiale
St. Tharsicius	St. Tharsicius Parish Hall
Ste. Therese	Salle Paroissiale N.D. du Chemin
St. Thomas	Salle Paroissiale Fabrique Salle Paroissiale St. Joseph
St. Ulric	La Fabrique
St. Ulric de Reviere Blanche	Parish Hall
St. Victor de Petite Matane	L'Abbe Gerard Marquis
St. Wenceslas	Salle Paroissiale
St. Zenon du Lac Amqui	Salle Paroissiale
Scotstown	Salle Paroissiale Fabrique Saint-Paul
Sept Iles	Salle Paroissiale
Sherbrooke	Salle Paroissiale du Christ Roi
Tourville	Salle Paroissiale
Val d'Espoir	Salle Paroissiale Fabrique
Valcourt	Salle Paroissiale
Verdun	Chalmers United Church First Presbyterian Church Kinsmen Boys Club Parish Hall Notre Dame Auxilature Verdun United Church
Ville Jacques Cartier	Salle Paroissiale
Ville La Salle	Salle Paroissiale Fabrique Notre Dame
Yamaska	Salle Municipale

NEW BRUNSWICK THEATRES

Town	Theatre
Baie Ste-Anne	Theriault, Ade
Cape Tormentine	Strait's Hall
Grand Anse	Grand Anse
Lower Neguac	Basque, M.
South Bathurst	Aubie, R.

NEW BRUNSWICK HALLS

Theatre	Hall
Dorchester	Legion
Fredericton Jct.	Sunbury West Reg. School
Richibucto	Legion
Rogersville	Legion
Stanley	Stanley & Regional School

NOVA SCOTIA THEATRES

Town	Theatre
Cheticamp	Evangeline
Frizzleton	Hi-Da-Way
Louisburg	Masonic Hall
Middle Musquodoboit	Musquodoboit

NOVA SCOTIA HALLS

Town	Hall
Ketch Harbor	St. Peter's Parish
Lantz Siding	Lantz School Auditorium
Lakeside	Lakeside School
Tracadie	St. Peter's Parish
Tiverton	Rainbow Lodge No. 113
Upper Middle River	Mrs. L. A. McQuarrie

NEWFOUNDLAND THEATRES

Town	Theatre
Baie Verte	Jones, C. H.
Gambo	Caribou
Howley	White, E. G.
Lewisporte	Royal
Middle Brook	Pritchett, J. E.
Norris Arm	Flynn's
Portugal Cove	Royal Black Perceptory
Ramea	J. Penny & Sons, Ltd.
Twillingate	Clarke, E. G.

NEWFOUNDLAND HALLS

Town	Hall
Bay Bulls	Gaiety
Brigus	United Church School Board
Burin	United Church Parsonage
Catalina	Catalina Hockey Ass'n
Fox Harbour	Parish Hall
Gambo	Parish Hall
Goulds	Rev. Father Murray
Grand Falls	Rev. W. B. Perry
Heatherton	Roman Catholic Parish
Humbermouth	Rev. J. J. Murray
Lamaline	Anglican Congregation
Lourdes Port au Port	Roman Catholic Parish
Mount Carmel (St. Mary's Bay)	Mount Carmel Parish
Placentia	Star of the Sea Ass'n
Pouch Cove	Bannerman LOL 114
St. Johns W. (Petty Harbour)	Holy Name Hall
St. Johns	St. Theresa's Parish
Shallop Cove	Adult Education Club
Terra Nova	Badminton Club
Trepassey	Rev. F. J. Mullowney
Western Bay	United Church School
Woods Island	Rev. Father Tompkins

16 MM. DRIVE-IN THEATRES

Town	Theatre
Marshfield, PEI	Sandy's Theatre Under the Stars

16 MM. OPERATIONS SINCE 1940

Year	Operators	Admissions	Receipts	Rentals
1940	85	680,054	$159,346	$————
1941	78	558,595	131,267	————
1942	84	617,027	164,109	————
1943	88	820,329	230,404	————
1944	116	1,189,223	286,008	967,179
1945	162	1,531,345	345,334	1,198,016

The figures for 1943 and earlier include the amusement tax, from 1944 they are the net receipts. In 1946 the Dominion Bureau of Statistics divided 16 mm. exhibition into two fields theatre and Itinerant. The theatre figures follow:

Year	Theatres	Admissions	Receipts	
1946	98	1,017,462	$ 276,802	————
1947	163	1,307,489	381,834	————
1948	331	2,158,153	629,778	————
1949	479	2,726,646	829,543	————
1950	625	3,368,192	1,017,297	————

Here are the figures for the Itinerant field:

Year	Operators	Admissions	Receipts	
1946	275	2,221,442	$ 564,380	————
1947	233	1,508,867	412,828	————
1948	157	1,370,935	382,525	————
1949	167	1,483,170	450,661	————
1950	171	1,546,572	456,272	————

In the following figures both the above tables are consolidated. Theatres and operators are added together to show the total number of both, and the totals for receipts and admissions are final:

Year	Exhibitors	Admissions	Receipts	Rentals
1946	373	3,238,904	$ 841,182	$1,173,170
1947	396	2,816,356	794,662	1,180,170
1948	488	3,529,088	1,012,303	1,444,872
1949	646	4,209,816	1,280,204	1,684,953
1950	796	4,914,764	1,473,569	1,713,813

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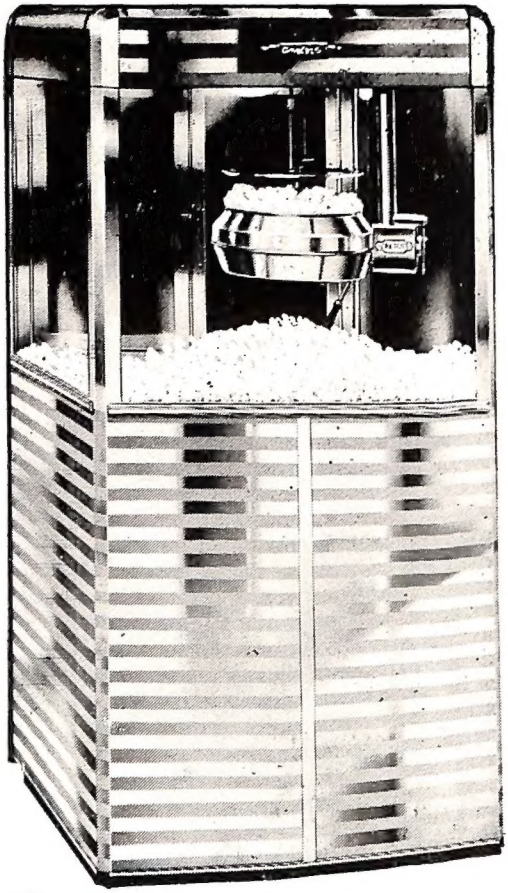
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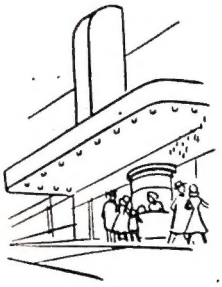
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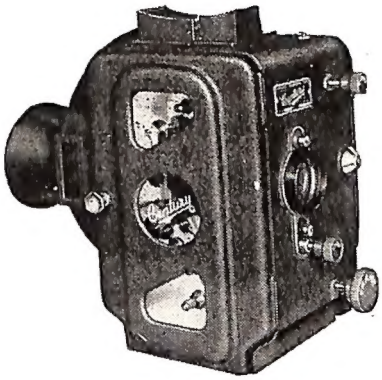
Theatre Chairs

Dominion Changeovers and Bases

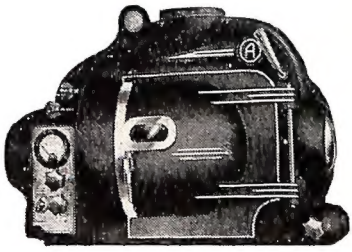
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